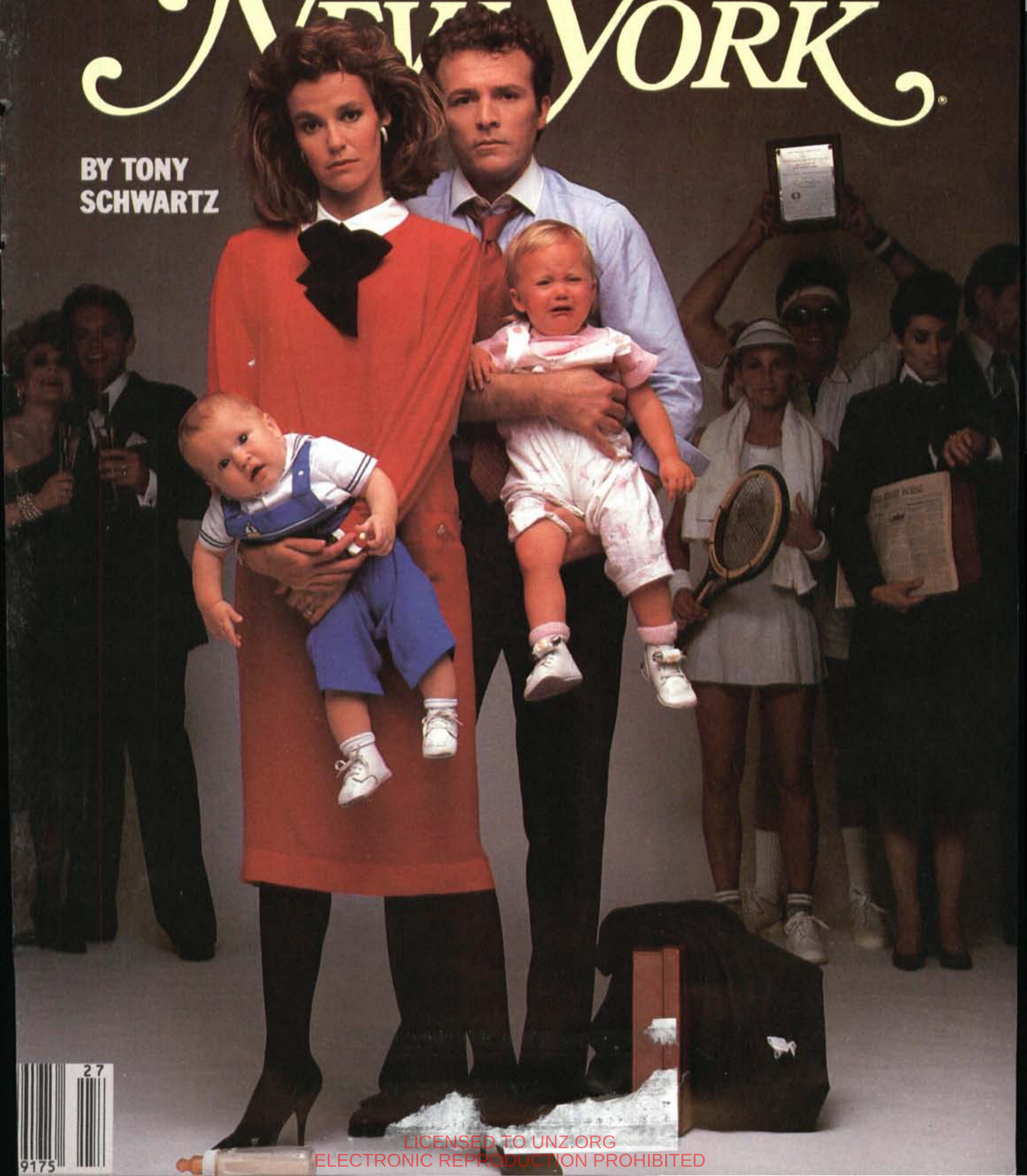
SECOND THOUGHTS ON HAVING IT ALL

NEW YORK



BY TONY SCHWARTZ

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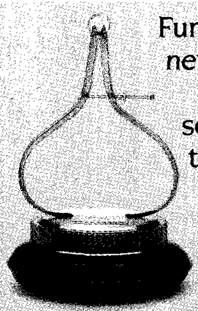

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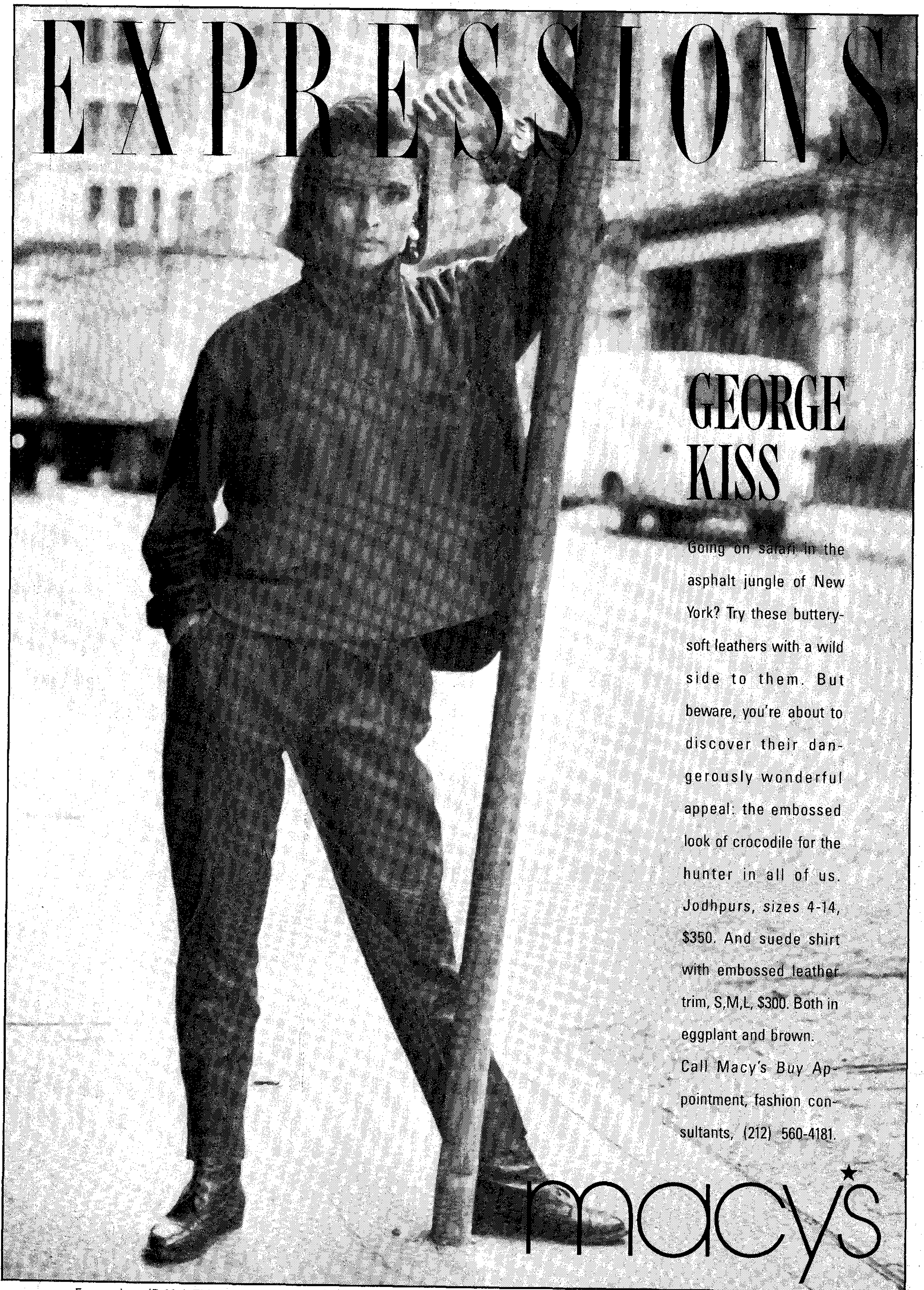

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Second Thoughts on Having It All

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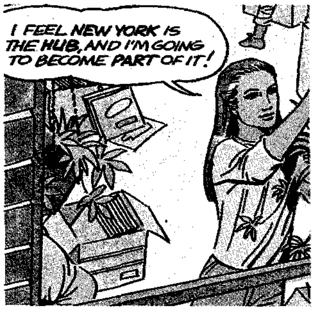
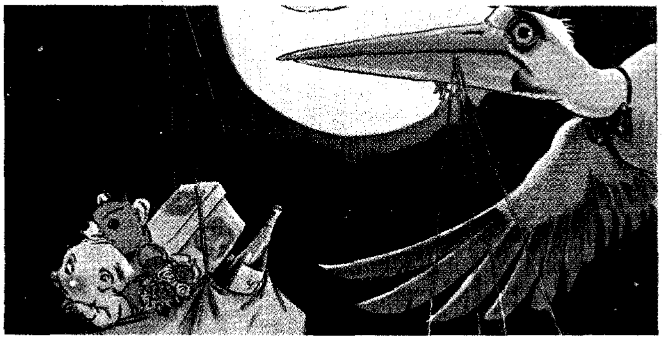
There is a growing dissatisfaction in the baby-boom generation, and the people who have been traveling on the fast track are trying to get off. The boomers are not used to compromising: When they wanted to drop out, they did; when they wanted to come back in, they did it with a vengeance; and when they decided to have children, they told themselves they could juggle careers and families—and suddenly they're finding out that they can't.

Last year, Rebecca and Robert Murray made nearly $90,000. They sent their child to an $8,500-a-year day-care center and bought a house in Orange County. They also lived in an apartment so small that they had to sleep in the living room; they had no savings and no safety net. Last month, they left the city, looking for more space and less stress. Rebecca gave up her job, and Robert faces a three-hour commute every day. "You really can't have everything," says Rebecca. Tony Schwartz reports on the fast-track blues (page 32).


I FEEL NEW YORK IS THE HUB, AND I'M GOING TO BECOME PART OF IT!

In a companion piece, Dinah Prince chronicles a case of burnout. Susan Wolfson had everything she thought she wanted: four Hermès scarves, fresh flowers on her desk, and a VCR in her den. But at 30, she found that her job had become the most important thing in her life—and that was the problem. In June 1984, Wolfson got what she *really* wanted—she quit her job, and instead of being on her way to the top, she started going nowhere. "Why One Wonder Woman Packed It In" (page 42).

Most new parents calculate the costs of childbearing in terms of doctor bills and toys. Veronica McNiff has added up the real costs, based on figures collected from a wealthy couple and an upwardly mobile one. Here's her estimate of what you'd spend during your baby's first year if you had to buy everything you needed and get a bigger apartment. The totals are astounding—and the major expenses are still ahead. "The High Cost of Baby-Booming" (page 48).



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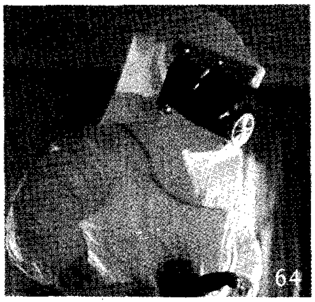

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Cover: Photograph by Carl Fischer.
Models: Angela Ashley (dress, Macy's; earrings, J. Murphy for J. Antonio) and Roger James (suit, Saint Laurie, Ltd.; shirt and tie, Barneys) holding Ryan Stienberg and Ashley Chase. Back row, left to right: Virginia Pier (dress, Tracy Mills; jewelry, Richard A. Serbin), Bill Hedge (tuxedo, Paul Stuart), Sandy Dell, Scott Barnes (tennis gear, Paragon Sporting Goods), Ann Jarrell (suit, Saint Laurie, Ltd.), and Roger Rathburn, all of Gilla Roos. Dress shoes: Susan Bennis Warren Edwards. Briefcases: T. Anthony, Ltd. Stylist: Michael Eisenhower. Hair and makeup: Sandra Bocas/Benjamin Salons and Ashley Boyer.

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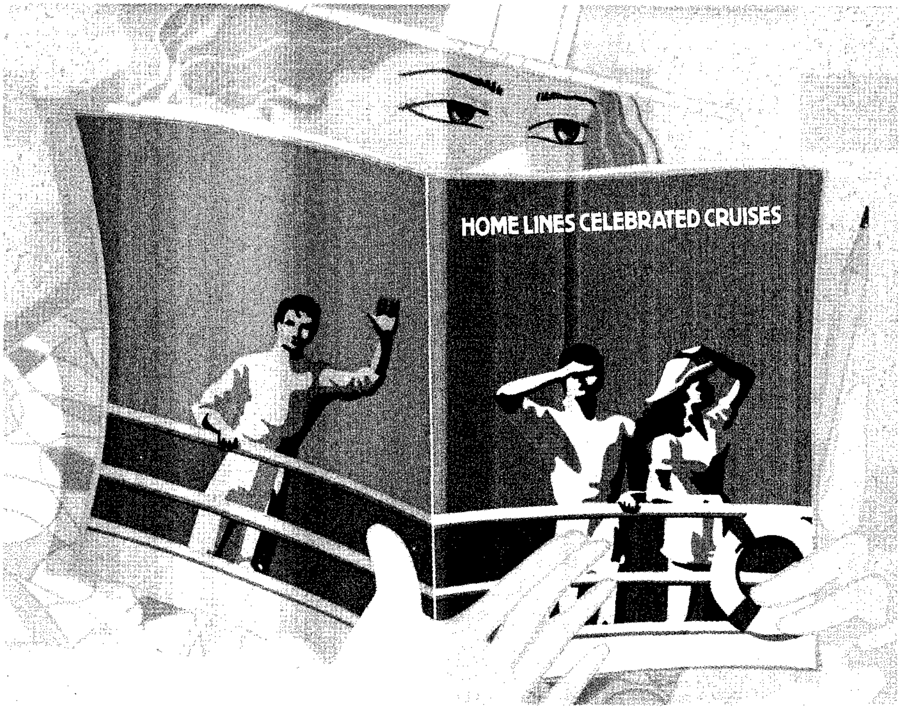

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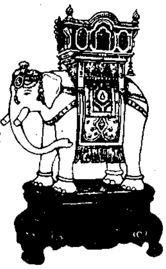

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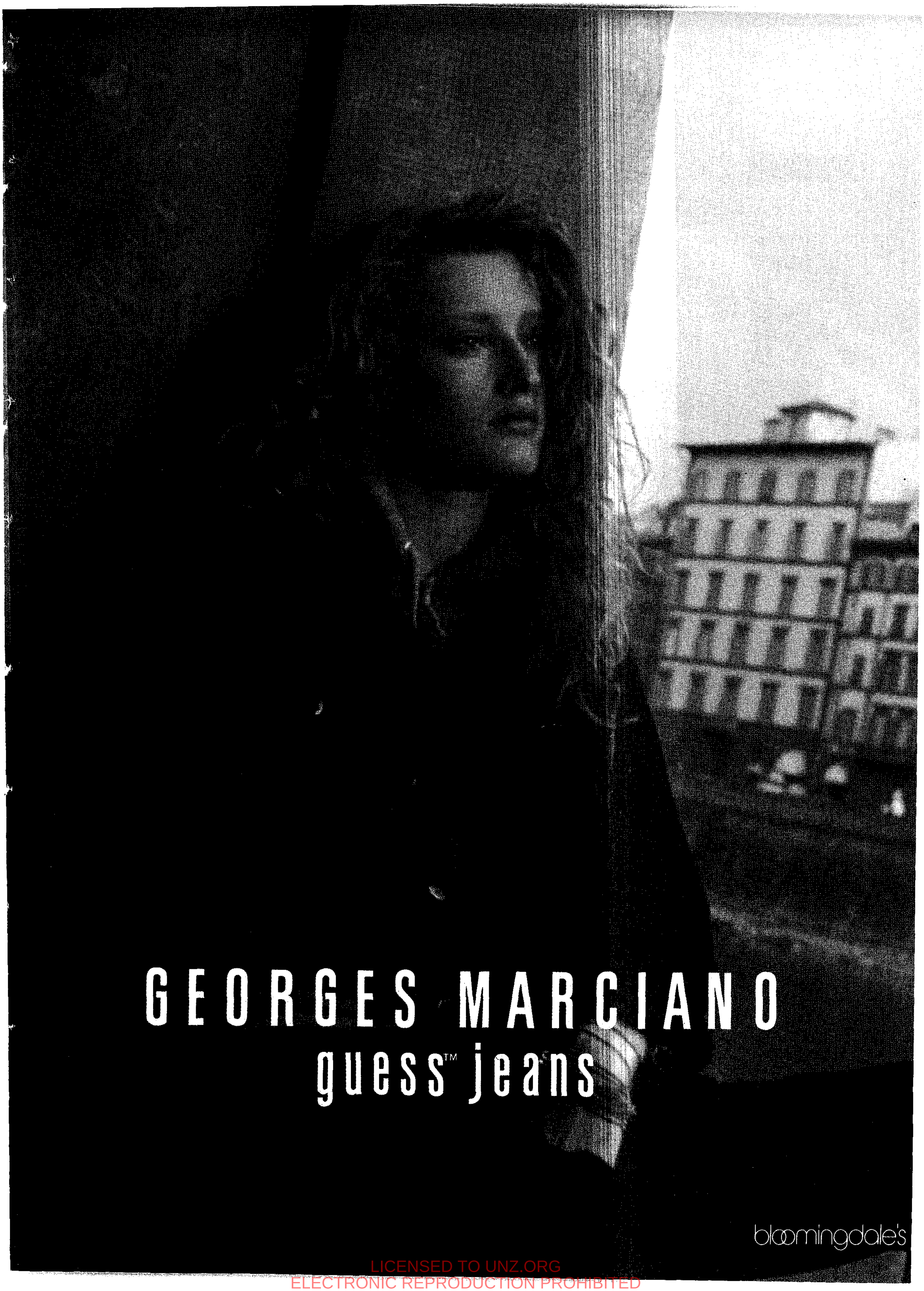
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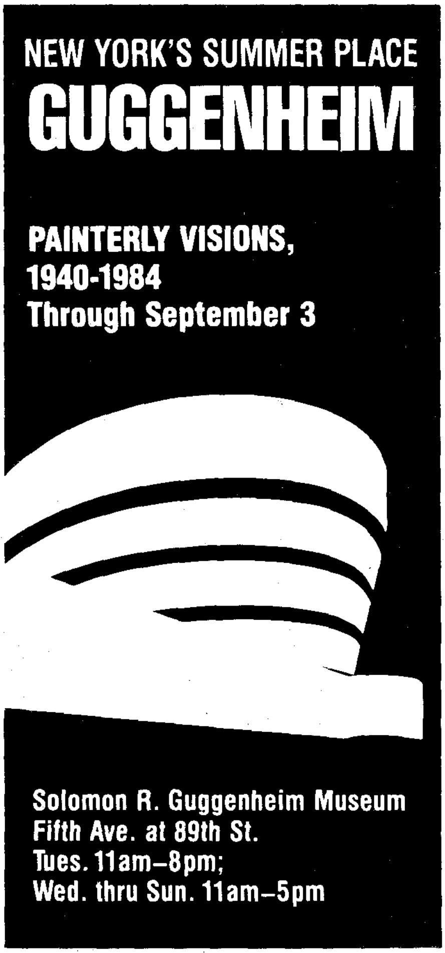

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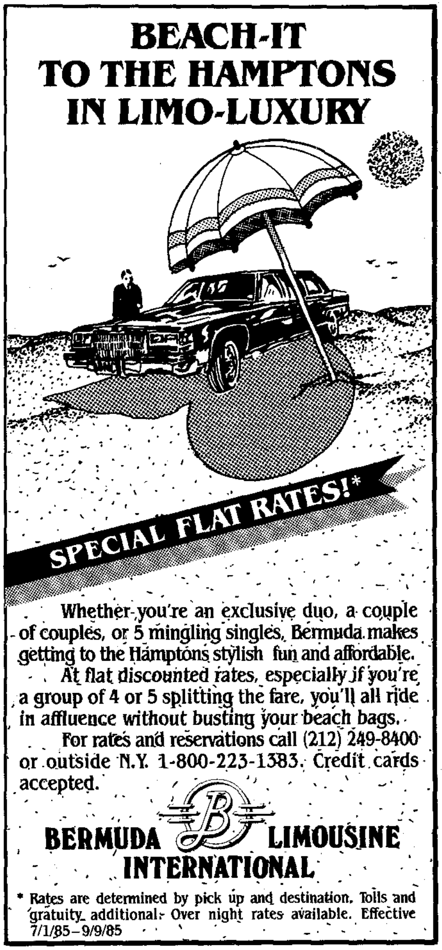

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LETTERS

Other Voices

MICHAEL KRAMER'S ARTICLE ON THE STATUS of minorities in New York ["What's Really Going On—Minorities: Social Segregation, On-the-Job Amity," June 17] was only slightly less insulting than Ed Koch's complaint that few blacks attend the marches for Soviet Jewry. That Kramer thinks the statistical truths of economic and social segregation can be offset by the fact that "three of four black and Hispanic citizens . . . have at least two friends at work of another race" is frightening. Kramer seems to believe that much of the perceived discrimination exists only in the minds of a few prominent minority spokespersons. To paraphrase his comment about black leaders, Kramer is blind to the weaknesses in his arguments. The political impotence of the city's minorities, according to Kramer, is due to the conflicts among minority leaders. This is blaming the victim. Still, the author is optimistic and feels that things will change when minority leaders "get their own act together." This is consummate arrogance.

Dawn Howard
Teaneck, N.J.

I ENJOYED "GAYS: TRYING TO LIVE WITH the AIDS Plague" [by Peter Blauner], but I was disappointed that there were only two shallow paragraphs covering the lesbian community. It is unfortunate that what little you did mention did not go far enough. Your statement "Activists are working to establish health-care organizations with doctors who are more sensitive to the needs of lesbian patients" demonstrates that your research did not make you aware of the St. Mark's Women's Health Collective, Inc., which has been in existence in lower Manhattan for over eleven years, serving the health-care needs of lesbians from the entire New York City area. I fear that the lesbian community will continue to remain invisible to the mainstream merely because so few care to pay attention to it. We are, have been, and will continue to be active and dynamic.

Name withheld
Manhattan

The Wild Bunch

GROWING UP IS HARD ENOUGH WITHOUT people calling you a Brat. But to call someone that on the cover of a national magazine ["Hollywood's Brat Pack," by David

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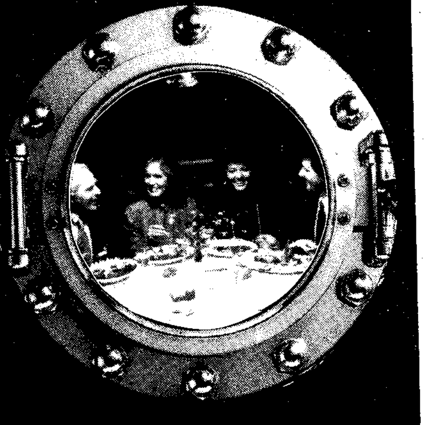

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Blum, June 10] is going overboard. Only a reporter who writes about what he sees on the surface and not what's inside would deal with these rising stars in such a way. These young men, who give the world something to laugh and cry about, are only products of their environment: Hollywood. Perhaps that is the system that should be investigated. It seems quite natural that Rob Lowe, Sean Penn, Judd Nelson, Emilio Estevez, Tim Hutton, and Tom Cruise are friends. I say leave them alone and thank God they've come along.

D. S. Steinberg
Manhattan

BRAVO, DAVID BLUM! I APPROACHED THE article with hesitance, expecting to read another boot-licking article on these so-called mega-stars. These guys have had their priorities fried by sunrays and boom lights. Never mind paying dues; these brats are just plain spoiled.

Lou Stellato
Hoboken, N. J.

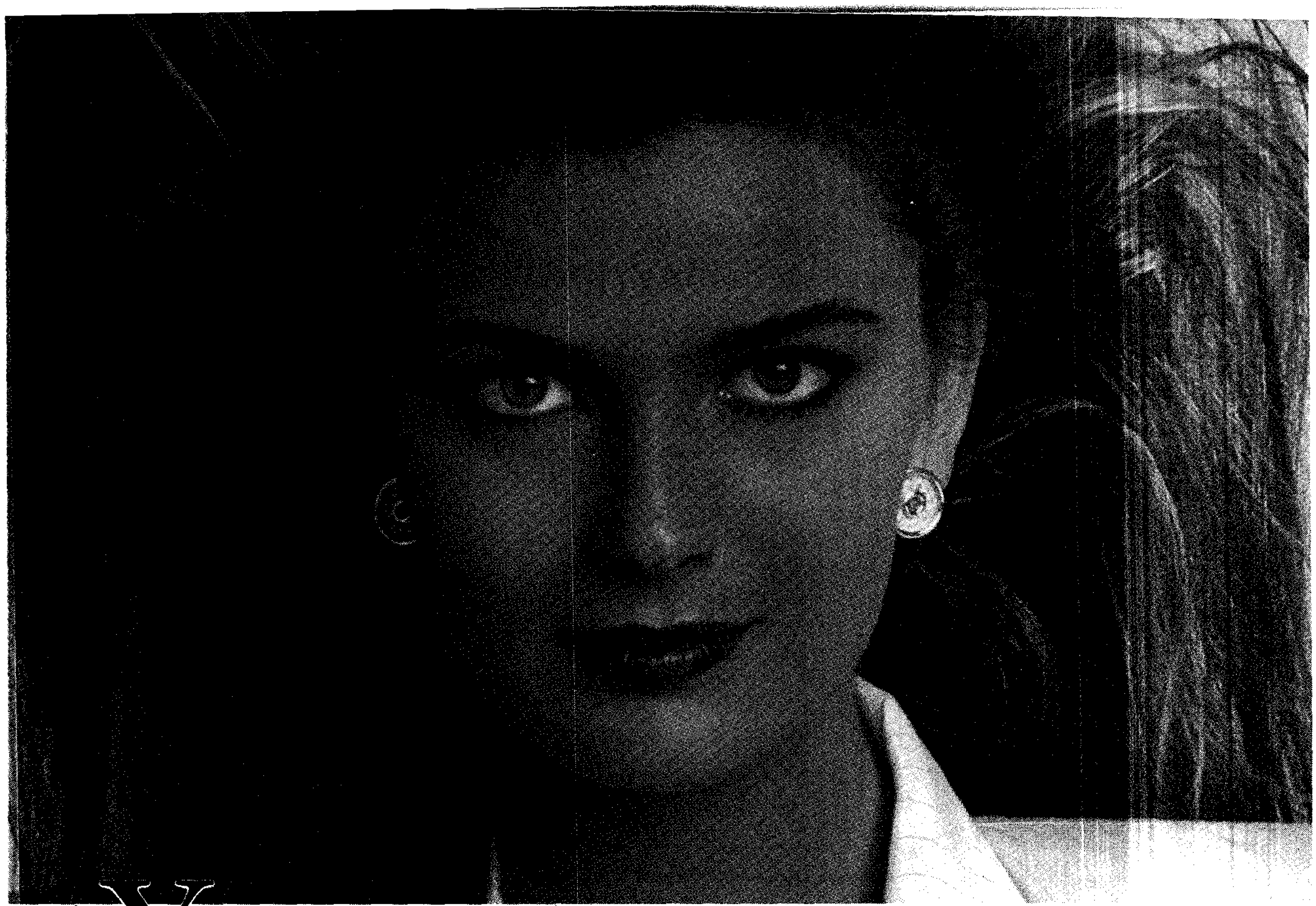
WE ARE TOTALLY APPALLED BY YOUR article. Blum found every way possible to put down the talented young actors featured in the piece. Is it possible that he had a chip on his shoulder? How could such talented young idols be portrayed as so snobbish and indifferent to people's feelings? We suggest that next time you give a less opinionated writer the assignment.

Stacie Schneider
Jennifer Kelman
Valley Stream, N.Y.

What's in a Name

THE GENERAL TENOR OF DAVID DENBY'S review of *Rambo: First Blood Part II* [Movies: "Blood Simple," June 3] may be fairly accurate, but his use of the word "fascist" (which appears twice in the review) is not. Like so many people who use such loaded terms and never bother to check a dictionary (or a history book) to find out exactly what they mean, Denby writes "fascist" as glibly (and with as much ignorance of what the word stands for) as a propagandist of the far right or far left uses "Zionist" or "imperialist."

"Fascist" comes from the Italian *fascista*. It refers specifically to the political movement begun and controlled by Mussolini. "Fascism," therefore, means dictatorial control by a government or political party. It also means exalting nation, race, class, or party above the individual and his political and economic rights. It also means a centralized autocratic government that enforces severe economic and social regimentation and suppression of all opposition. It definitely does *not* mean "anti-Communist" (many people believe that Marxism-Leninism is a form of Fascism, and as far as the actual



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George Plimpton and Joan Benoit team up on women and sports. Dianne Feinstein and William F. Buckley caucus on women and politics. Gloria Steinem muses on feminism. Danielle Steel reflects on raising seven children while writing best sellers.

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Whither?

The last twenty years have been terrific. The next will be even better.

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What will That Cosmopolitan Girl look like in 2005? What will she be doing?

No one can say for certain, because she is always changing, continually growing.

We can say, however, that she will never belong to the past. Her face is set resolutely to the future. After all, tomorrow is another day. And she can't wait until tomorrow.

Join her. In the November Cosmopolitan.

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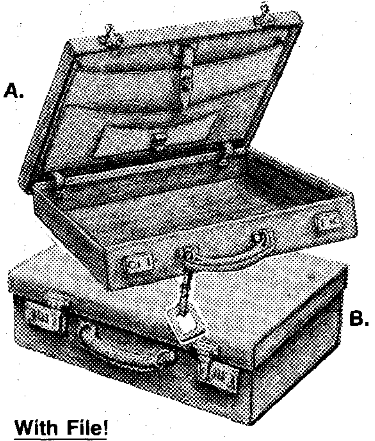

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meaning of the term goes, they are correct). What did Denby think he meant by "fascist myth of regeneration" or "native fascist movement in filmmaking"?

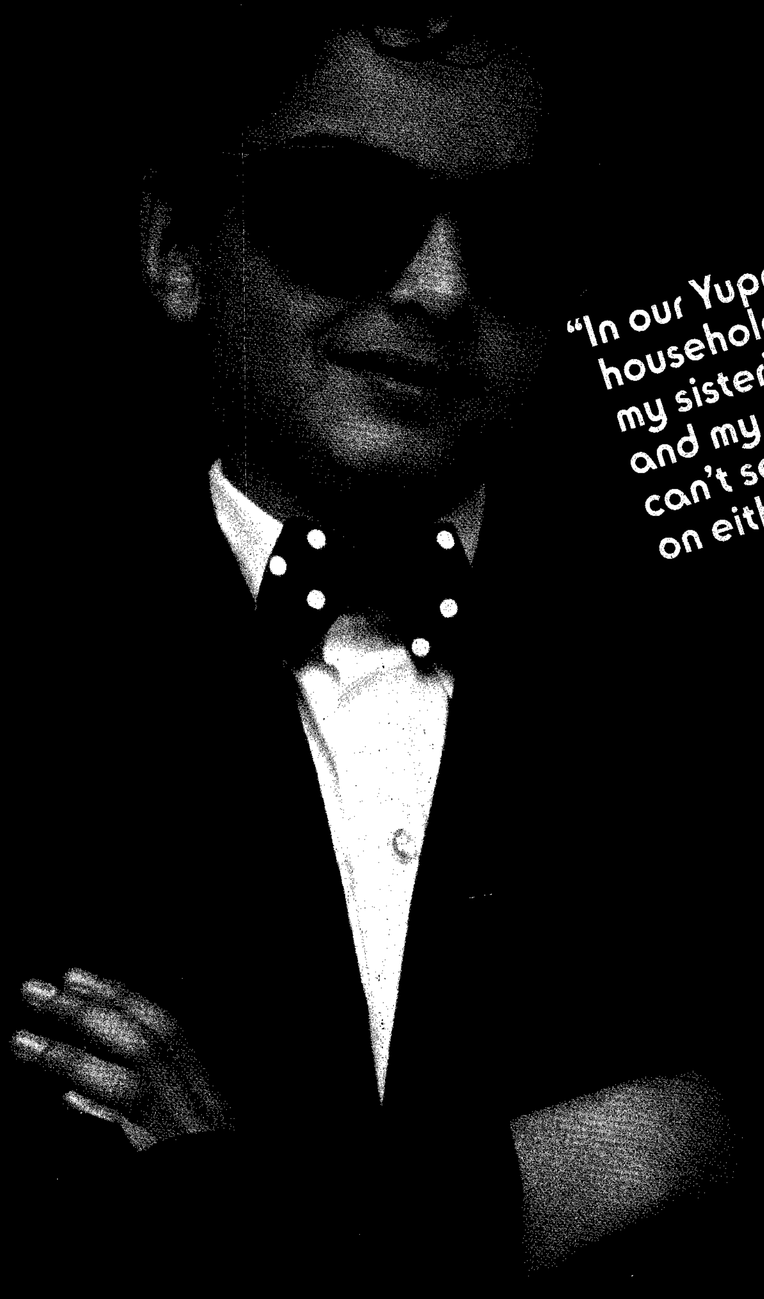
Denby, along with some other reviewers, also characterized *Red Dawn* as fascist. There is no conceivable way the term could apply to that film, since it deals with the anarchist actions of individuals who refuse to succumb to superior force. Both *Rambo* and *Red Dawn* glorify the individual who acts against tyranny. Whatever this is, it isn't fascist. My advice to Denby: Go to a dictionary, get another word, and then say exactly what you mean. Don't hide behind loaded terms and expressions that detract from your reviews, debasing them to the level of simplistic propaganda.

Robert K. Haycraft
Manhattan

MUST DENBY REFER TO *Rambo* AS A "fascist" movie? There is no trace of fascism in either film. Apparently, Stallone's Rambo is certified as a card-carrying Phalangist simply because he kills off Communist extras. One might just as logically accuse World War II epics like *Bataan* of "pro-Communism" for their slaughter of right-wing militarists.

Wayne M. Sarf
Riverdale, N.J.

David Denby replies: In my reviews of *Red Dawn* and *Rambo*, I hesitated for a long time before using the explosive word "fascist." That both movies are anti-Communist hardly makes them fascist. Nor are they fascist in the textbook sense of celebrating a dictatorial government of extreme nationalist tendency. But surely the word, without the capital *F*, covers more than black-shirted legions raising their fists. Both movies, however laughable as cinema, display ominous traits. Made in the wake of an American military defeat, *Red Dawn* and *Rambo* try to exorcise that defeat, as did Hitler after Germany's defeat in World War I, with theories of betrayal (the "stab in the back") and with goofy rituals of purification—the drinking of deer's blood by one of an elite group of fighters in *Red Dawn*, the experience of torture in *Rambo*. Purification leads to renewal—a new type of American super-killer. Apparently, the American serviceman (hampered, of course, by the betrayal of liberals) wasn't good enough. It takes the bare-chested Stallone, hunting with bow and arrow, to defeat the Communists. It may seem that the movies have simply been taken over by comic books, but I think it's possible we're seeing the stirrings of incipient fascism—a distinct American variant combining paranoia, military fantasy, and a style of individualism so extreme as to be pathological. If readers can come up with a better term, I'll gladly use it. ■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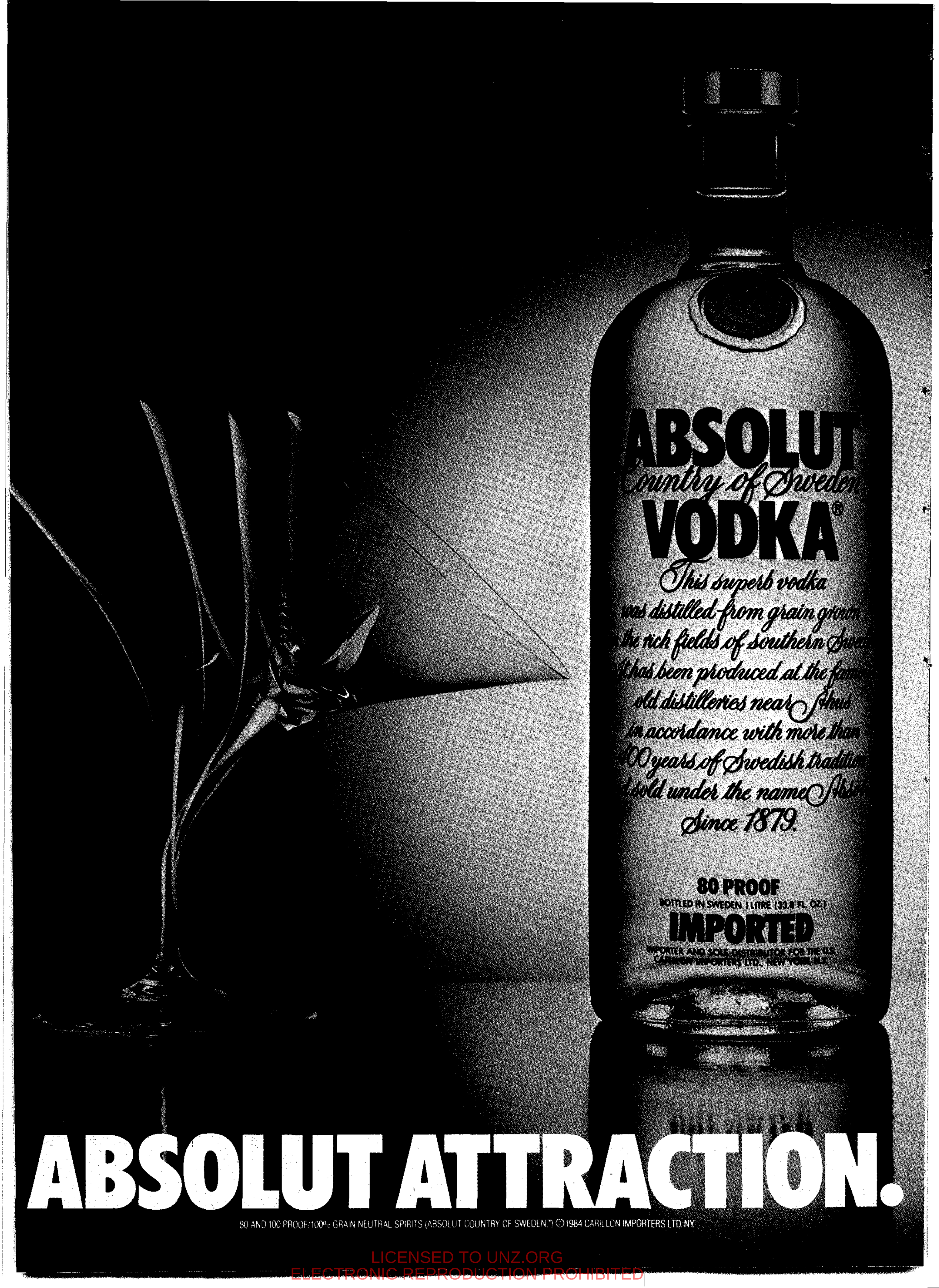
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NEW YORK INTELLIGENCER

BY SHARON CHURCHER

Von Bulow's Stepchildren May Try to Get Him on Defamation

ARMED WITH TAPE RECORDINGS not introduced at Claus von Bulow's trials, Ala Kneissl and Alexander von Auersperg are trying to prove their stepfather was behind allegedly perjured affidavits by two witnesses during the 1983 appeal of his first conviction.

Von Bulow can't be tried again for attempted murder. But Thomas Connors, a lawyer for the stepchildren, says there's "a good possibility of a [defamation] suit" against the witnesses and maybe von Bulow.

The witnesses are Father Philip Magaldi, a Rhode Island priest, and 27-year-old David Marriott. Among other things, Marriott swore he delivered drugs to the von Bulow mansion, where they were accepted by von Auersperg and the now comatose Sunny von Bulow. Magaldi gave a corroborating affidavit, but a Rhode Island grand jury last month called the priest's testimony "fabricated." The indictment against him named Marriott as an unindicted co-conspirator.

"I can't imagine what reason these witnesses would have had to lie but at Claus's direction," said Connors.

The tapes were made secretly by Marriott. He now says he delivered the drugs to von Bulow, who "forced" him to invent his affidavit. Von Bulow has denied this.

In the transcripts—obtained by James Southwood, who's writing a book about Sunny von Bulow—von Bulow allegedly told Marriott not to worry about giving an affidavit, because affidavits are "just pieces of paper that people have signed." Marriott's affidavit, he added, would "create an aura of 'Hey, this little Prince Charming who was produced as the model undergraduate of Brown ain't so hot anymore.'" Alexander, who helped instigate the case against von Bulow, is a Brown graduate. In another transcript, Magaldi told Marriott it would be "a lie" to link Alexander to drug deliveries. Marriott replied, "[Claus has] got our back."

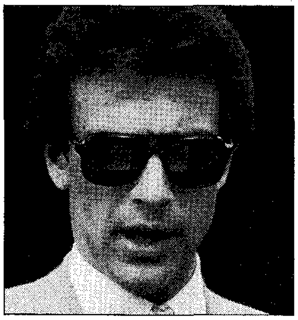
Lawyers for von Bulow and Father Magaldi didn't return *New York*'s calls.

Revillon Sales-Tax Probe?

COUNT REVILLON AMONG THE UPSCALE merchants being probed for allegedly helping purchasers avoid sales tax, says one customer. The customer, a publisher, told *New York* he'd recently been asked by two state investigators why he gave a midwestern address to Revillon two years ago, avoiding tax on two fur coats costing a total of $16,000. The address was a salesman's "recommendation," said the publisher, who said he'd made other purchases. He said the coats didn't go to the Midwest but were messengered to his East Side home. Revillon controller Robert Olson said any "probe" was "just an audit." He denied Revillon would have recommended avoiding sales tax: "Revillon's policy is to collect all sales tax."

Where There's Smoke...

A NUMBER OF THE 38 WOMEN WHO FOUGHT so hard to become city fire fighters don't seem so keen on fighting fires after all. Four now work in fire prevention, and one gives speeches to community groups. These assignments were made at the women's request, according to Fire Commissioner Joseph Spinnato. "I'm thrilled," he added. "Usually I can only get people who are on light duty [for medical reasons] to do these jobs, and they may not speak as well." Another 6 of the 38 women are on light duty or on leave. The department first refused to say how many recently hired men were not assigned to fight fires. Spinnato later said he'd work on the request, but at press time the department was unable to provide the figures.



Marriott: *"Forced" to lie.*

Wyman: *Vetoed a video.*

Summer: *What did she say?*

CBS Nixes Video on Turner

CBS CHIEF TOM WYMAN IS SAID TO HAVE killed plans by a P.R. firm to show an anti-Ted Turner video around Washington. Burson-Marsteller had spliced together footage that, by one account, would have embarrassed Turner personally. "Wyman hit the roof," said this source. CBS spokeswoman Anne Luzzatto insisted the video wasn't authorized by CBS, though it used CBS file footage, and said it showed Turner "making statements that tend to contradict themselves." She wouldn't elaborate, but former CBS correspondent Daniel Schorr recently wrote that Turner has said he's anti-Communist, but duck-hunts with Fidel Castro and "once suggested having blacks carry missiles from silo to silo as an answer to . . . unemployment."

No Summer Song for AIDS

ORGANIZERS OF A JULY BENEFIT FOR THE AIDS Medical Foundation have nixed a suggestion to have Donna Summer perform, citing reports that the born-again Christian made anti-gay remarks after a 1983 concert. A *New York Native* writer said concertgoers flooded him with letters accusing Summer of saying, "AIDS has been sent by God to punish homosexuals." "We believed we could get Summer, but enough entertainers corroborated the reports for us to believe them," said Ron English, co-chairman of the benefit. In a statement, the singer termed the reports a "terrible misunderstanding." Her statement added, "AIDS is a tragedy for all mankind." So what *did* Summer say at the concert? "I can't help you," said an assistant.

Photographs: top, P. J. Tobia/Providence *Journal*/Picture Group; center, UPI/Bettmann; bottom, Phototeque.

Star Tech/Phoebe Hoban

DIRECTIONAL SIGNALS

Road Maps Get Computerized

IT'S RUSH HOUR, YOU'RE STILL IN MANhattan, and you have less than three hours to get to some obscure dune in Bridgehampton to meet with a real-estate agent who claims to have the deal of the decade. No problem: Just jump into the car and punch the location into the dashboard navigation system. A map of Long Island pops up on the screen. Your current position and your destination are pinpointed. You quickly figure out the shortest route, and you're on your way.

More future-hype? Not at all. This time, it's General Motors that has the better idea: The company has just licensed "the world's first practical navigation system." This high-tech device was developed not in GM's super-automated labs or even at its recent acquisition, Hughes Aircraft, but at Etak, a small start-up firm in Sunnyvale, California.

GM's exclusive right to offer the Etak system as an option in its cars gives the automaker a head start on the competition. The rest of Detroit is waiting, quite literally, for a sign from the heavens: Most car companies are developing navigation systems that depend primarily on signals from orbiting satellite systems for guidance. Such systems (which have been shown in "concept cars" by Detroit's Big Three for the last few years) will not be on the market before the 1990s, when the U.S. government is expected to make the Navstar satellite system, an extensive military navigational network, available to commercial ground receivers.

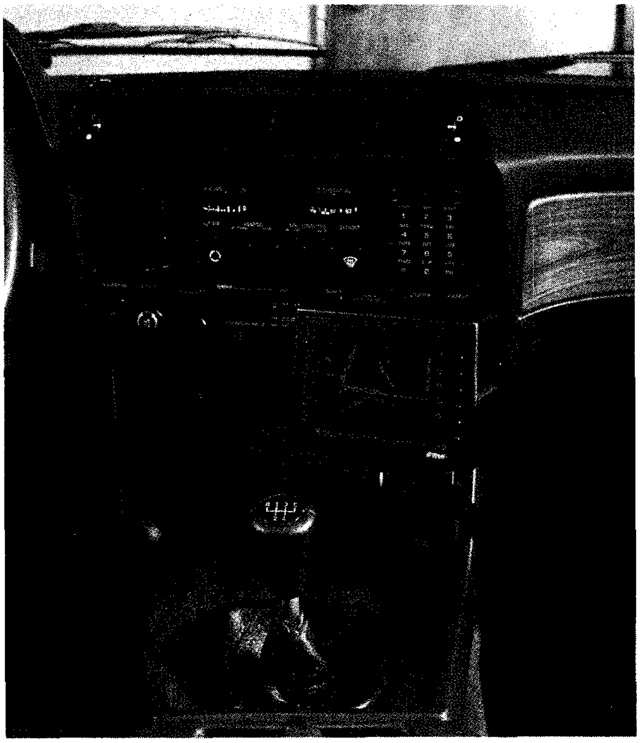
But, starting this month, Etak itself will be selling the navigator through authorized outlets—first on the West Coast, then nationwide by 1986 (right now, only California maps are available). Because of the lengthy lead time for car designs, GM dashboards probably won't sport customized Etak navigators much before 1989—and then they will probably be offered first in Cadillac Sevilles, Buick Rivieras, and Corvettes.

The Etak system is elegantly self-contained. It gets its bearings not by communicating with satellites to track its moves but through a roof-mounted electronic compass and magnetic sensors, mounted near the car's wheels, that monitor the distance and direction traveled. This information is instantly processed by an onboard computer and displayed on a videocassette map that scrolls on a sleek-looking CRT display. You just enter your destination and follow the glowing green map.

How did Etak beat Detroit to the punch with this down-to-earth, commercial system? It all began on Nolan Bushnell's yacht. Bushnell founded Atari Incorporated and invented Pong, the world's first video game. Stanley Honey, an electronics expert, was navigating aboard Bushnell's racing craft when the idea came like the proverbial bolt out of the blue: Why not use "dead reckoning" in a car-navigation system?

The Polynesians successfully used dead reckoning to sail the Pacific. They gauged the distance they traveled by using their boat as a stationary point and then measuring the relative movement of the landmarks around them, a tried-and-true formula well known to modern sailors. While it can be less accurate than a satellite system, dead reckoning requires no external signals.

Honey immediately got to work designing a navigator. He even borrowed the Polynesian word *etak* for his invention. With seed money from Bushnell and others, he started Etak, Inc., and in less than a year, he had a working prototype of a car-dashboard system that combined computer smarts with dead reckoning. Says Robert McMillan, a director of engineering for GM's Delco Electronics division, "The idea of using dead reckoning is not unique." (In fact, Ford has shown a combination satellite–dead reckoning system in one of its concept cars.) "But the Etak technology," he adds, "is quite outstanding. It's the first practical system to be developed."

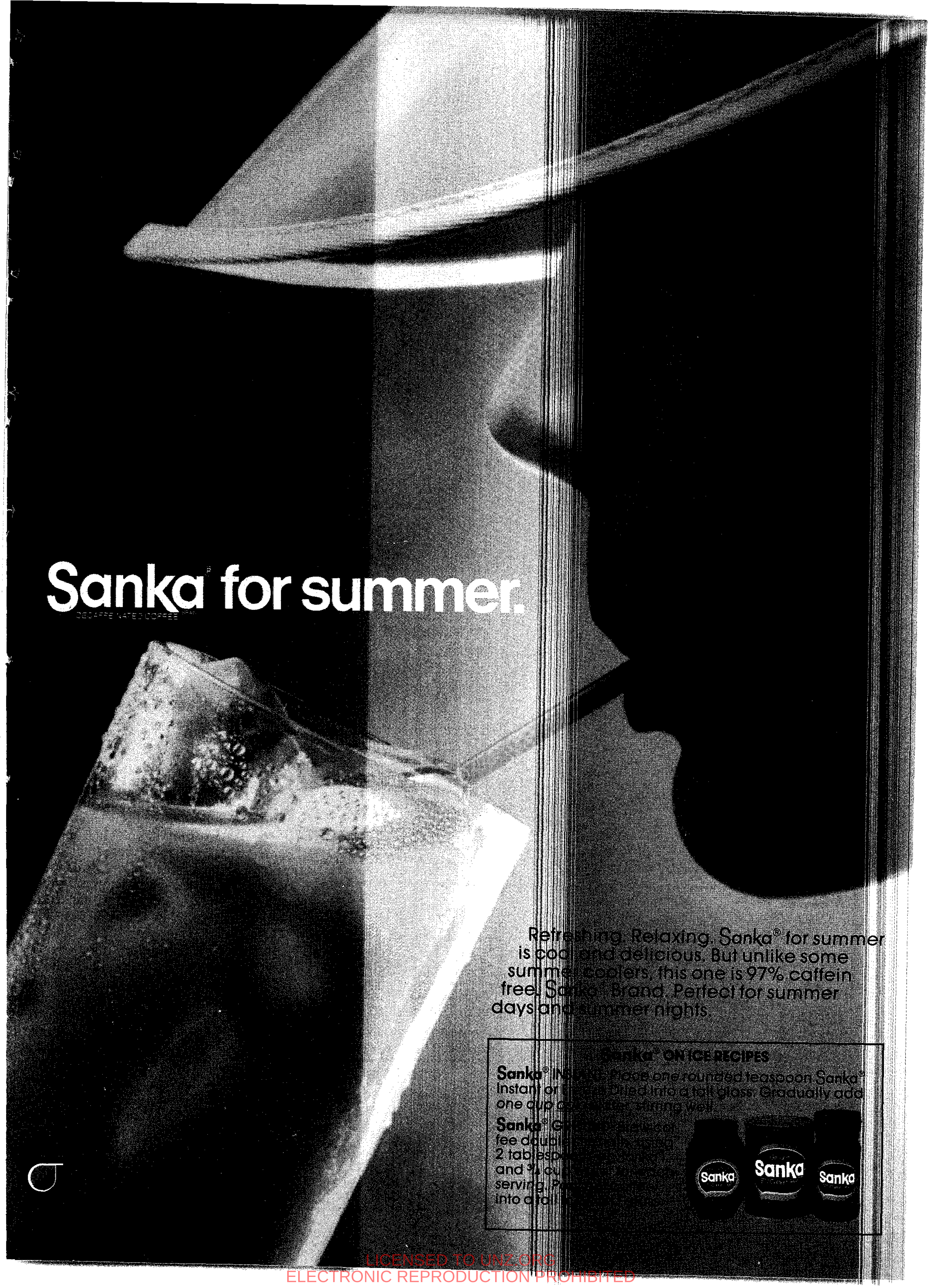


Auto suggestion: *Etak will help get drivers where they're going.*

Practical or not, digital driving is not exactly cheap—an Etak navigator with a seven-inch screen (for commercial vehicles) sells for $1,595; a four-and-a-half-inch-screen consumer model is $1,395. Right now, there are four EtakMap cassettes that chart out the Bay Area street by street; the company plans to produce maps for Southern California next and then for most of the major metropolitan areas, including New York. The maps sell for $35; the audio-size cassettes run on a tape drive that comes with the system. The Etak system is about as easy to install as a stereo system: Dealers will charge about $200 to do it.

The Etak navigator is calibrated when it is installed. After that, as soon as the ignition is turned on, the Etak system is up and running, with the car's current position represented as a stationary cursor on the map. To locate your destination, you enter the first three letters of the address (*Bro,* for instance, for Broadway and 68th Street) and, using the dozen buttons located on the perimeter of the screen, select the street address, including the number. Presto—your destination starts flashing on the screen. You can zoom in to view a single block on the Upper West Side or zoom out to see all the highways in the tri-state area. As you drive, the map continually shifts, so that the picture on the screen matches what's outside your window.

Etak is the first to admit that its system is not perfect. While Etak is normally accurate to within 50 feet of your position, it tends to accumulate error as you drive, and over a period of time, the car cursor may shift to an inaccurate location. This is easily rectified by pressing a single button to move the car cursor to its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correct position. Ironically, the more twists and turns you take, the more accurate the system is: Straight stretches don't give Etak enough information to process.

Perhaps the biggest breakthrough is the library of EtakMaps: Etak had to start from scratch to create computerized maps of the U.S. road system. Right now each map contains every street and numerical address for an area twice as big as the average paper map. But future maps will be even more elaborate: Etak plans to create specialized cassettes that display tourist sites, yellow pages–type commercial listings, and restaurant guides. Customized route maps for commercial fleets will also be available, and future Etaks will be able to store multiple addresses, much the way electronic phones memorize numbers. And a series of other cassettes will be developed to record such data as vehicle performance and maintenance.

"This is an information-driven age," says GM's Jon Bereisa, manager of electrical- and electronic-systems development. "In ten years, a navigator like this will cost about $500 and be as common as air-conditioning. It'll be a totally integrated system, complete with communications, computerized automotive controls, and video-viewing screens. You'll be as plugged into the wired society when you're in your car as in your office or home." Cruising—or even parking—will never be the same: That won't be a little red Corvette—it'll be a data base on wheels.

Best Bytes

Portable Player: TECHNICS'S PORTABLE C.D. (compact disc) player is even smaller than Sony's. This five-inch-square box, just one and a quarter inches thick, is barely bigger than the disc itself. But thanks to a miniature laser pickup system, this tiny unit has a big sound. It comes with a carrying case that has a built-in rechargeable battery. It can also be plugged into a home stereo system. It's $299 from Technics, 1 Panasonic Way, Secaucus, New Jersey 07094 (201-348-7000).

Pocket Communicator: Summer travelers might consider packing the latest pocket dictionary: The Translator 8000 is an electronic bilingual lexicon available in French, Spanish, and German. It provides 4,000 words in the foreign language and in English, and is as easy to use as a calculator. In fact, it also functions as a calculator for fast conversions of foreign currency. At $69.95, it's much cheaper than earlier versions on the market—although paperback dictionaries are cheaper, simpler, and more comprehensive. From Langenscheidt Publishers, Inc., 46-35 54th Road, Maspeth, New York 11378 (718-784-0055). ■

AMERICA DISCOVERS PHONES THAT DON'T WORK.

These days, a new phenomenon seems to be occurring in America. Namely, cheap, "throw-away" phones. Phones with bad sound. Phones that misdial numbers. Phones with flimsy construction. And, as a lot of people have recently discovered, the reason they're called "throw-away" phones is that you can trust them about as far as you can throw them.

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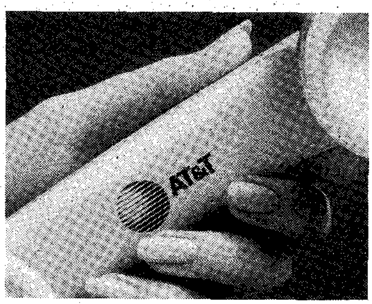

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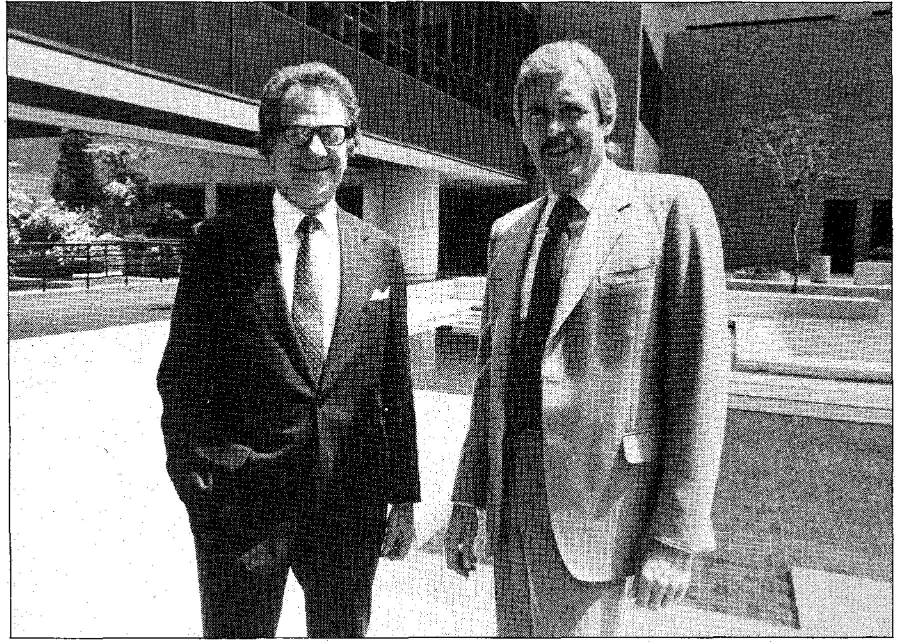
The Bottom Line/Dan Dorfman

A BILLION-DOLLAR BUYING SPREE

Going After Stocks

WITH INTEREST RATES FALLING AND THE stock market flashing indications of still higher prices, critical decisions face investors. Do you shift into stocks and out of those hot-performing bonds (up about 40 percent over the past twelve months)? If you make the shift, how far do you go? And, of course, which stocks do you buy?

Criterion Group, an investment giant out of Houston that sports one of the country's best bond records over the past seven years (and an above-average equity showing to boot), thinks it has the answer. Criterion has already gone on a bold, billion-dollar stock-buying spree. Over the past three weeks, the $10-billion money-management firm has gobbled up about $750 million worth of equities. Given Criterion's expectations of further credit easing by the Federal Reserve and a peppier economy, the firm will spend another $250 million on stocks in the next six to ten weeks.



Charles Miller, Dick Nieland: *"We still like bonds, but we think stocks are a better buy."*

Most of that $1 billion has been raised through a major shift from bonds to stocks—with Criterion selling into the recent bond rally. The bulk of the shift is taking place in the firm's various balanced funds, which contain a combination of stocks and bonds. These balanced funds, 50 percent in stocks and 50 percent in bonds just a few weeks ago, now show a ratio of 65 percent stocks to 35 percent bonds (mostly 20- to 30-year Treasurys). After the full billion dollars is spent on equities, stocks will total 70 percent of the balanced portfolios.

"We still like bonds, but we think stocks are a better buy," says Charles Miller, 51, the firm's chief executive officer.

Criterion is not only bullish on stocks—it's super-bullish. Equity chief Dick Nieland, 47, predicts that the Dow will shoot as high as 1,500 to 1,600 over the next six to twelve months.

Criterion, which was founded in 1949, has pension funds, endowment funds, and large individual private accounts among its clients. These include Hershey, Shell Oil, Fluor, Tenneco, Dun & Bradstreet, and Burlington Northern. The firm also operates eleven mutual funds.

Criterion first moved into bonds in 1978 and racked up a gain every year despite some disastrous bond markets in the late seventies and early eighties. What's more, the firm caught both of the last two great bond markets—mid-1981 to early 1983 (which produced more than a 40 percent gain) and the one over the past twelve months. In stocks, the firm's strictly equity accounts (about $2.5 billion of assets) show a compounded 16.2 percent annual rise over the past ten years. In comparison, the Standard & Poor's 500-stock index has recorded a 14.8 percent annual advance.

Why so bullish right now?

For starters, Criterion's scenario calls for a further drop in long-term rates of about 100 basis points (1 percent), perhaps even 150 basis points. Accordingly, Miller looks for bonds to show a total return (capital gains and interest) of about 16 to 17 percent over the next twelve months. But an even bigger total return—about 25 percent—is projected for equities over the next six to twelve months, with quality growth stocks leading the way.

Criterion's equity argument, spelled out by Miller, is pretty simple. In brief, the firm expects the Federal Reserve to continue to permit moderate easing in the money supply because of a sluggish economy, low inflation, strains in the economic system (namely in the agricultural, mining, and energy industries), and the ongoing serious debt problems of the less developed nations.

"The Fed's in a bind," says Miller. "If it expands too little, the economy will collapse; if it expands too much, the financial markets [fearing a resumption of inflation] would themselves collapse." Miller expects easing by the Fed to produce moderate, steady economic growth. Specifically, he sees growth of 3 to 5 percent in the second-half gross national product and a similar showing for all of 1986.

Further, with congressional elections coming up next year, Miller predicts the Reagan administration and the Democrats will soon get their act together and address the budget-deficit problem in a more forceful fashion by slowing the growth of government spending.

Another big plus for the stock market, according to Criterion: Equities are under-owned by pension funds, by the public, and by overseas investors.

Both Miller and Nieland see the eighties as a decade of rising price-earnings multiples (the market valuation accorded a company's per-share earnings). As Miller notes, "There's plenty of room for improvement in this area." In 1982, the market's p/e multiple got down to between 7 and 8. Today, it's in the 10 to 11 range. Over the past half-century, the p/e multiple has hovered somewhere around 14 or 15.

"It'll be a replay of the fifties, during which we had one of our best bull markets while earnings grew only modestly," says Miller.

Per-share earnings, as measured by Standard & Poor's 500-stock index, grew at a 4 percent annual rate in the fifties. Yet stock prices, as measured by the same index, rose at a much higher annual rate of 14 percent. In the process,

Photograph by F. Carter Smith.

BMW PRESENTS THE HIGH PERFORMANCE CAR POOL.

A new sort of car pool has just taken to the roads.

One composed of commuters who'd suddenly rather take the wheel than a snooze. Who now find the act of driving substantially more absorbing than yet another paperback.

The reason for this livelier breed of car pool is, of course, the livelier breed of car that you see racing across this page.

The BMW 325e four-door.

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p/e multiples rose sharply from 7 to 17.

Of the $750 million in stocks bought by Criterion in recent weeks, 80 to 90 percent included stocks in companies the firm already had a piece of, Nieland says. The focus was on the consumer sector, especially on the stocks of companies benefiting from the postwar baby boom. Key investment areas were specialty retailing (chiefly Wal-Mart, Toys R Us, the Limited, and Ames Department Stores), health care (chiefly American Home Products, Bristol-Myers, Pfizer, Community Psychiatric Centers, and National Medical Enterprises), and financial services (chiefly Phibro-Salomon and American Express).

In a controversial move, Criterion was also a sizable buyer of large capitalized technology stocks. Many of these have been butchered in recent months because of disappointing earnings that reflect a slowing economy and greater competition. "We think they're historically cheap," says Nieland. The earnings predictability isn't there, he says, but once a consensus develops on an economic upturn, Wall Street will look beyond the short term and focus on a resumption of long-term earnings growth.

Recent technology purchases favored Digital Equipment, Advanced Micro Devices, Hewlett-Packard, Emerson Electric, Avnet, Cullinet Software, and Intergraph.

Criterion also likes Lockheed and Boeing because of what Nieland describes as their "high predictability of earnings." Airlines, spurred by strong traffic, are another favorite. American Airlines, which is predominantly a domestic carrier, and Southwest Airlines, which is totally domestic, are the top picks. Nieland says both could benefit from the prospects of increased domestic travel as fear of terrorist actions causes people to cancel vacations abroad.

As for smaller and medium-size companies, Nieland believes it's still a bit too early to put money to work there. Technically, these companies don't look too good, he says; they still need a period of base building—increased investor interest and reduced selling.

However, Nieland says he's watching several smaller and medium-size stocks Criterion might buy once the market shows signs of broadening. Chief among them: Jefferies Group, Kinder-Care, Tele-Communications, Millipore, Piccadilly Cafeterias, and Liz Claiborne.

Though bullish on the market, Nieland's enthusiasm doesn't extend to energy stocks. "We think there's a risk oil prices could go lower, possibly below $25 or $26 a barrel," he says. "We're reaching the point where any further price declines could severely impact oil-company earnings." Accordingly, Nieland says, stocks such as Atlantic Richfield and Chevron should be avoided. ■

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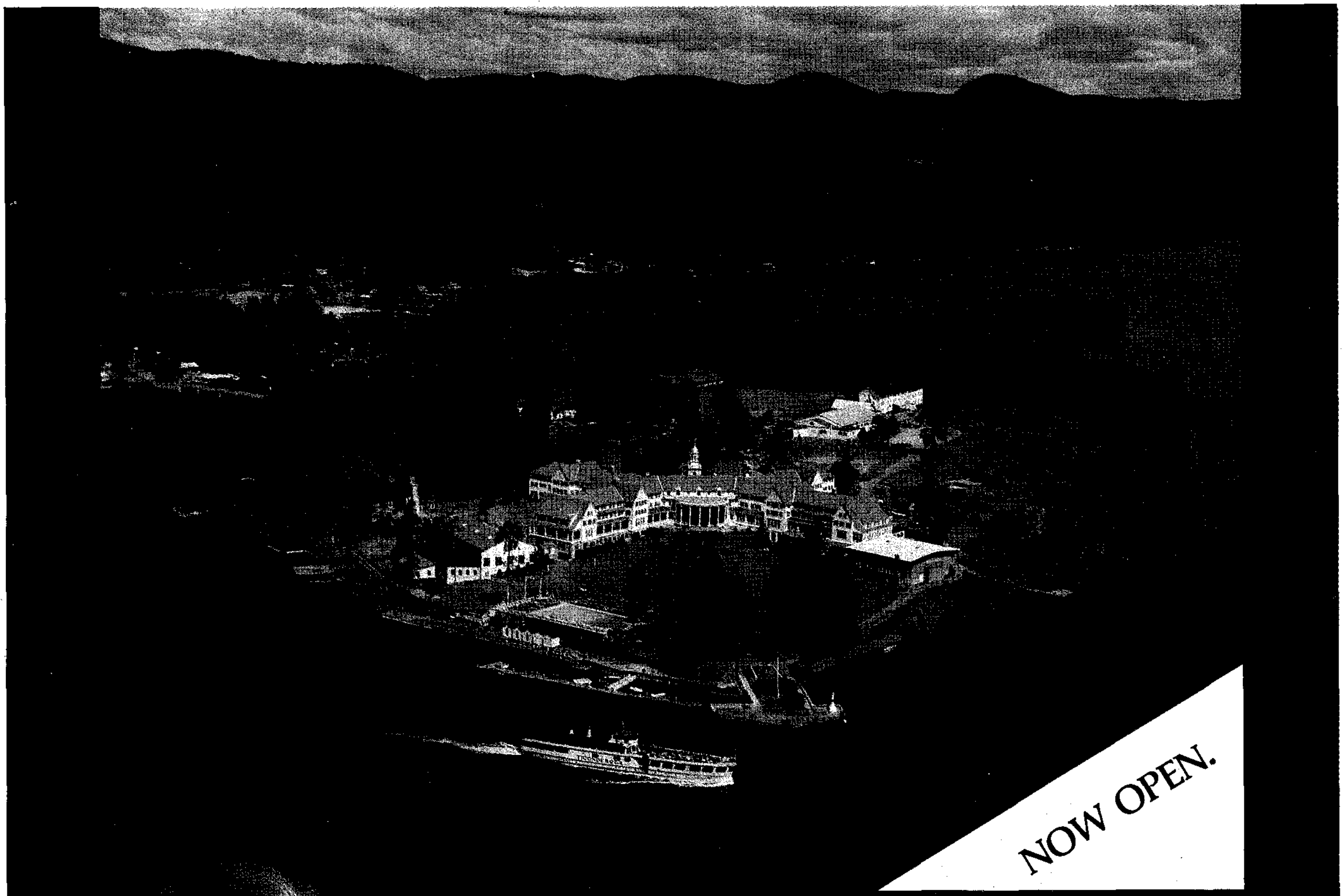

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On Madison Avenue/Bernice Kanner

MASS APPEAL

For the impatient urban strategist: *Microwave ovens on display at Bloomingdale's.*

Microwave-Oven Market Is Hot

IT'S BEEN CALLED THE GREATEST COOKing discovery since fire, a godsend for the impatient chef, and the world's most expensive electric Christmas card. And though it stays cool, it's a hot item: After 29 years on the market, the microwave oven became, in 1984, the fastest-selling home appliance in America.

In that year, it topped $2 billion in retail sales, vaulted past refrigerators (the previous top seller), and threatened to outsell not only clothes washers but dryers as well. In October alone, 1 million microwave ovens were sold (the highest single-month-sales figure of any major appliance). The Association of Home Appliance Manufacturers puts the 1984 sales total at 9.1 million; that's a 54 percent rise from the 5.9 million ovens sold in 1983.

Microwaves are already installed in 40 percent of American homes; by the end of the year, half of the nation's kitchens will have them; and by the end of the decade, the Campbell Soup Company predicts, almost seven out of every ten kitchens will have a microwave oven.

Clearly, the microwave has become a mass-market item; it's no longer a gadget for upscale suburban kitchens or time-poor yuppies (though the latter are still surely a key target). "Working people, especially working couples, simply don't have the energy to come home after a long day at work and spend hours in the kitchen preparing a meal," says Anne Howard, marketing-services manager for the Sharp Electronics Corporation's Appliance Division. (A microwave oven can bake a potato in four minutes.) "Microwave cooking fits into their lifestyle—eating on the run or at unusual times. And it's easy to prepare one-serving portions."

But the microwave's appeal is even broader than that: People in all age groups are attracted to the cookers, a recent *Chain Store Age*/Leo Shapiro survey found. And, according to the Industrial Marketing Research Company, people of all incomes are buying these ovens—indeed, 37.7 percent of the shoppers surveyed had incomes of less than $15,000.

Most of the microwave cooking in this country used to be done by Californians and Midwesterners. The Northeast, New York in particular, had resisted the microwave movement—perhaps, says Sharp spokeswoman Lisa Kovitz, because the area's "large ethnic population tends to retain more old-fashioned ways of cooking, like simmering spaghetti sauce for several hours." But compact models, ideal for cramped apartment kitchens, seem to be winning out over tradition. The New York market is exploding.

Indeed, the introduction of new, smaller ovens—ideal for recreational vehicles and boats and second homes—has caused sales to spurt. So have rising discretionary incomes and falling prices (and the fact that the number of working couples and singles is growing). According to Litton Industries, the mean retail cost of a microwave in 1980 was $425; today, the mean cost has dropped to $280. (Prices now range from $150 to $550.) Prices should continue to tumble because of increasing competition from foreign countries, especially from South Korea.

Compact and subcompact ovens made up 20 percent of the market in 1982, 30 percent last year, and are expected to constitute 50 percent of all sales in the next three to five years. (Compacts nestle over the range or under the counter or hang from cabinets.) Another trend is to add more wizardry—units that can be programmed to defrost, cook, and then brown food, possibly in response to a voice command.

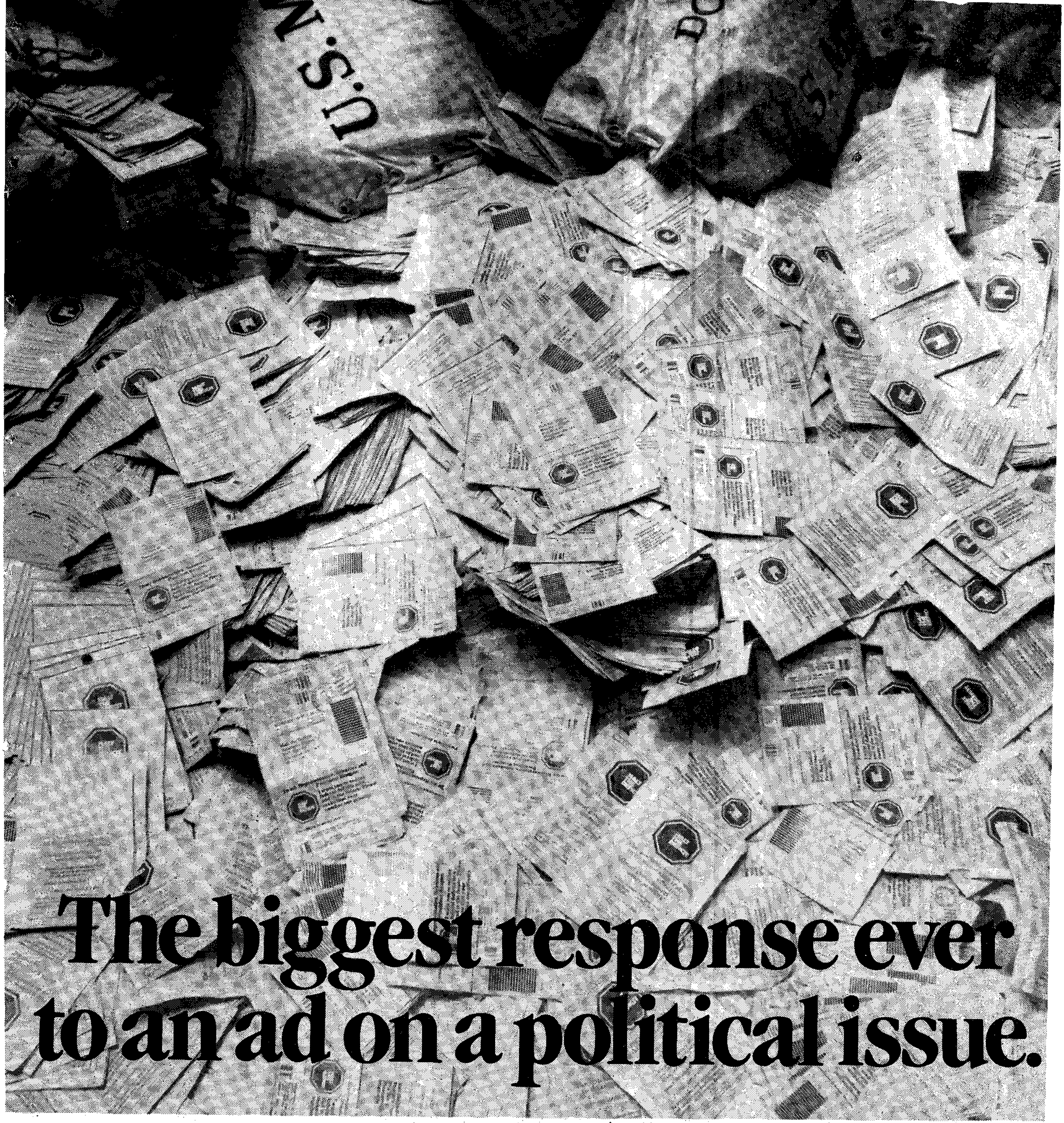
Touch controls are preferred to dials. Combination microwave-convection ovens (which require adding a fan and thermal energy) may become more popular, and Sanyo has a new microwave-convection model that broils as well as bakes and roasts. *Chain Store Age's* survey found that almost 20 percent of microwave owners wanted a built-in carousel in their next oven; others craved digital readouts, defrost capabilities, temperature probes, and touch pads, but surprisingly few longed for a browning feature.

These customers may have been wishing for more than they'd ever use. The *Good Housekeeping* Institute found that 41 percent of its focus-group participants never used the memory banks in their ovens, and that 32 percent of the temperature probes and 25 percent of the browning elements went unused.

Prospective owners believe they will use their microwave ovens mainly to cook. But close to half of the owners surveyed by *Chain Store Age* confessed that they use their ovens mainly to reheat. *Merchandising* magazine found that reheating constituted 45.8 percent of total usage, cooking (including warming prepackaged frozen foods) made up 32 percent of usage, defrosting accounted for 21.1 percent, and "other uses" accounted for 1.1 percent.

Owners say they want to do more than reheat food and bake potatoes, but they seldom do; it's not convenient to learn how. But the usage pattern may change because of the current avalanche of food products and cookbooks designed for microwave cooking.

Photograph by Donal Holway.



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lion's rock

Back in 1948, Raytheon developed the first microwave cooking unit (then called an electronic range). They were massive things that weighed 750 pounds and stood almost six feet high, good in restaurants and hotels but not a hit in the home. In March 1954, nineteen months before it unveiled the first microwave oven for home use, Tappan issued a release forecasting "a new age of electronic home cooking, where a cake bakes in three minutes in a cold oven." In October 1955, Tappan took the wraps off a 170-pound air-cooled model priced at $1,195. Eighteen years later, Litton came out with the first tabletop microwave oven. Sales took off and kept going.

How do these ovens work? Microwaves, produced by an electronic tube, or magnetron, bounce back and forth within the metal interior until they're absorbed by the food and the energy converts to heat (though only the food gets hot, not the oven compartment). Microwaves pass through glass, paper, ceramic, and plastic containers, which can become hot from the heat of the food cooking inside.

One of the biggest hurdles microwave ovens had to overcome—a hurdle no other home appliance ever faced—was the widespread fear that radiation from the appliances was dangerous to users. People worried about cataracts and burns, sterility and blood damage. In 1973, *Consumer Reports* branded the fifteen ovens its staffers examined as "Not Recommended" because the magazine was "not convinced that they are completely safe to use." In 1976, the magazine reported that "the safety question remains an unresolved issue," but the most recent appraisal (in 1983) found "microwave-radiation leakage to be extremely low in all models." "Ironically, this is the only appliance parents will now let their kids cook with," says Robert Schiffmann, head of R. F. Schiffmann Associates, microwave consultants. "People realize that the only way it could harm you is if you drop it on your foot."

There are, of course, more mundane hurdles. "Microwave ovens are famous for cooking fast, cool, and clean," the 1983 *Consumer Reports* noted. But "they aren't famous for browning foods or for cooking evenly." Casseroles, the magazine found, sometimes come out hot in some spots, cold in others, and "cakes and breads taste good, but they don't rise nicely or turn the proper golden color." Other conclusions the magazine came to: A cook will need to do a lot of skillful maneuvering and turning to whip up a full-course meal, getting everything hot simultaneously—it even takes great attention to timing to get things hot in stages. Lots of foods come out soggy or soft when they should be crispy. And too often, food is destroyed by overcooking or rendered unappetizing by undercooking. What's more, the microwave tends to dry foods out.

You won't hear any such talk in the millions of dollars' worth of advertising messages prepared by the manufacturers. Most of the ads that appear in the women's magazines highlight the oven's key selling points: its cooking speed, its convenience, and the ease of cleanup. (Men used to be the principal buyers, says Schiffmann; they'd give the oven as a gift.)

This kind of advertising is not top-of-the-consciousness stuff, unless you happen to be shopping for a microwave. For this is product-as-hero advertising (generally there's a photo of the oven, with copy describing its distinguishing features). Some companies—Whirlpool, for instance—promote their microwave ovens as part of their appliance line. Others, like Magic Chef, rely on spokespeople—in this case, Jack Nicklaus and his wife, Barbara—to testify that the company's Little Big does everything a microwave does without hogging a lot of counter space. And as the market becomes more segmented—"Already there's a microwave for every taste and budget," says J. Hoyle Rymer, president of Magic Chef—more of the advertising has begun to focus on product differences.

Tappan, for example, touts its built-in browners "to give you golden brown meringues, beautiful brown casseroles, juicy brown meat. So everything looks as good as it tastes." And Sharp tackles the problem of uneven cooking head-on (with guests at a garden party surreptitiously disposing of their undercooked and overcooked fare) by trying to sell its oven's turntable design.

Despite all the oven-makers' advertising, ads are not the major influence on purchasing, Rymer says. *Chain Store Age* found price a leading factor in choosing an oven, and noted that more than half of those surveyed bought their ovens on sale. Satisfaction with an oven's performance is another key influence, and that factor should become even more important as current oven owners replace and upgrade. "Word of mouth is the best seller," says Rymer. "This is a category where people really *do* rave to each other. You sample something at a friend's house. She shows off her oven. It's come-witness-the-miracle time, and that sells ovens."

Certainly some of the paraphernalia dealers toss in—cookbooks, cooking classes, bacon racks, steamers, coffee percolators, popcorn poppers, or lazy Susan–type micro-go-rounds—helps move the oven. But perhaps nothing works quite like the slogan—emblazoned on some aprons—that declares, I'VE GOT MORE TIME FOR LOVIN' SINCE I GOT MY MICROWAVE OVEN. ■

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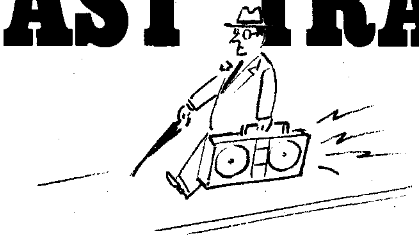


Sign of the Times

THE BEST DEAL IN CAR security these days is a $6 laminated sign that reads—in bold, two-inch letters—NO RADIO.

Actor Kevin Lessin, 27, had seen handwritten signs Scotch-taped to car windows all over New York but hadn't realized their value until thieves broke into his new Porsche and wrenched out his Blaupunkt radio, causing over $1,800 in damage. Police later told him that most amateurs work at night and smash windows of expensive cars even when they can't see if there's a radio inside—chances are there'll be one, and it'll be worth the trouble. (There are about 60 reports a day of grand larcenies from cars in the city.)

Lessin designed a sign that wouldn't spoil the overall appearance of his car, and he was quickly besieged by people who wanted their own. (Signs are available by sending a $6 check or money order to Sign of the Times, P.O. Box 385, Church Street Station, New York, New York 10008.)

But do signs really work? "We have no way of telling," says Sergeant Bart Arcoleo of the 20th Precinct. "But people will try anything. Unfortunately, the problem is not a high priority for the courts. Plus we just don't have the manpower to concentrate on it."

After the theft, Lessin put a new radio in his Porsche but added a device that allows him to slip the radio right out of the dashboard and either lock it in the trunk or carry it with him. Car-radio installers like Jim Coleman, owner of the Audio Salon, recommend this strategy, although other options range from a plastic decoy that fits over the radio and looks like a cheap eight-track player, to a silent alarm that signals the driver by beeper.

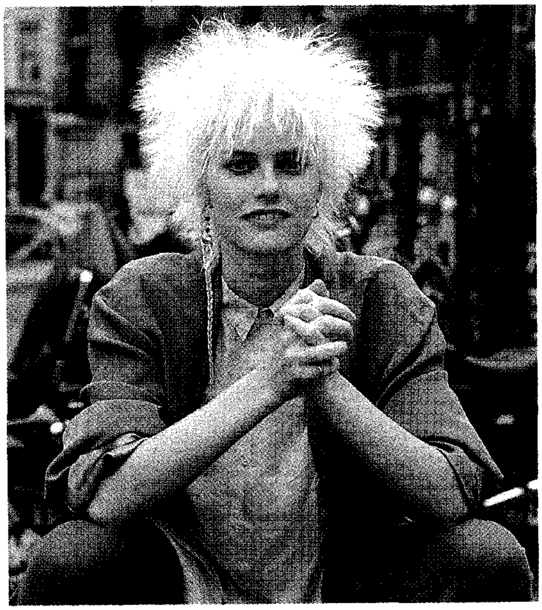
"Of course, no system is foolproof if you drive a nice car in New York," says Coleman. "Everyone knows what BMW stands for—'Break My Window.' "

JENNIFER ROBERTS

BRIEF LIVES

THE STORY OF MANN

A GROUP OF ABOUT A DOZEN SWELLS, IN black tie and evening gowns, gathered on a twisting marble staircase and looked up expectantly. The tall platinum blonde at the top of the steps was a heartbreaker; she wore a white strapless chiffon gown and a cloud-parting smile. But as she descended the steps, pursued by a burly, tattooed cameraman, a voice called out from below.



"You're not supposed to be smiling," the video's director shouted.

"I know what it's like to come into a room where everyone's looking at you," Aimee Mann said quietly. "You try to keep smiling."

Mann should know about these things. Her group, 'til tuesday, has become the hottest new act of the summer, thanks in large part to a video—for the Top Ten single "Voices Carry"—in which Mann plays a punkish woman who rebels against her sneering corporate boyfriend. Big-name rock acts have been pestering the band to appear with them (the group played at Liberty State Park on July 4 with Hall and Oates), but Mann and the rest of her group are hardly stereotypical rock musicians. Instead of bashing hotel rooms on their tour, they took to jogging, and bought a juicer to make their own carrot concoctions.

Mann, 24, is a bright young woman of formidable ambition. In her late teens, she left Richmond, Virginia, for Boston's Berklee College of Music, where she studied bass and music theory. After two semesters and a stint with an arty punk band, she decided she had no interest in being a cult figure.

"I knew I could make good music and have it be Top 40," she says. "I wanted to make a living doing this."

In 1982, she formed 'til tuesday; within two years, the band had a large Boston following and a contract with Epic Records. Now, because of the "Voices Carry" video, Mann has become so recognizable that she was stopped by several fans during a five-minute stroll in the city the other day. For the rest of the summer, she'll keep touring, which doesn't leave much time to visit her studio apartment in Boston or her boyfriend, singer and songwriter Jules Shear, who lives on the Upper West Side. At the moment, she's getting only a $250-a-week salary from the live shows.

"I want to buy a condo, but I don't know when I'll be able to afford it," Mann says. "You know, real estate is 'what's happening'—in Boston."

PETER BLAUNER

Photograph ©1985 by Thomas Victor. Illustration by Guy Billout.

COMING UP

THE NEW AMSTERDAM'S: WELCOME TO 'LOBRO'

THE DAY I SAW TWO Akitas tied to the bench outside Amsterdam's Bar & Rotisserie was the day I stopped wondering about the future of Amsterdam Avenue. It may be awhile before designer dogs are spotted on Broadway between Grand and Howard, but next month, look out, LoBro, here comes Amsterdam's—lock, stock, and bench.

Amsterdam's owners Miele, Almonte, Fohrhaltz, Du Pré, Tufvesson

Mike Miele, one fifth of the cheerful quintet that gave birth to Amsterdam's, on Amsterdam near 81st Street, a little over a year ago (*New York*, October 22, 1984), just *loves* to call the new neighborhood LoBro. South of Houston, north of Canal, it's too far east to be SoHo, too far south to be NoHo, too far north to be Little Italy. So, indeed, why not LoBro?

BAR ROTISSERIE

Already there are magnets attracting uptowners to this vaguely defined downtown crossroads. It takes perseverance to get a dinner reservation at Chanterelle, the French restaurant two blocks west on Grand Street. And Le Ferrandi, the restaurant run by the French Culinary Institute, lures adventurous diners just half a block north of Amsterdam's. Miele and crew are banking on their belief that New Yorkers don't seem to be afraid to get in a cab to go to dinner.

This might be a good bet. New Wave borders don't seem to bother the energetic young crowd that's most likely to be drawn to Amsterdam's formula of "very contemporary food at the right price." When Broadway changes at Houston Street from the very NoHo Unique Clothing Warehouse and Caramba!! to the decidedly LoBro La Casa de Las Blusas and the Big Four Pile Fabrics, Inc. ("suppliers of fake fur plushes at competitive prices"), the young shoppers just keep strolling southward as they look for new neighborhoods to conquer.

There came a time on the Upper West Side, Miele hypothesizes, when it became fashionable for established West Siders to be *off* Columbus Avenue. And that time—as much as the chickens hissing on the wall-mounted rotisserie, the lively jukebox, and the modest prices—has accounted for Amsterdam's success. Now, he says, "we like to think that Broadway is to West Broadway what Amsterdam is to Columbus."

THE DICTATES OF consciously unfashionable geography are only one reason that Amsterdam's owners—Juan Almonte, Peter Du Pré, Karen Fohrhaltz, Ture Tufvesson, and Miele—think they can duplicate the success of the uptown "store." The LoBro restaurant is in a bustling commercial district, and the people who wholesale argyle-plaid acrylic plush presumably eat lunch.

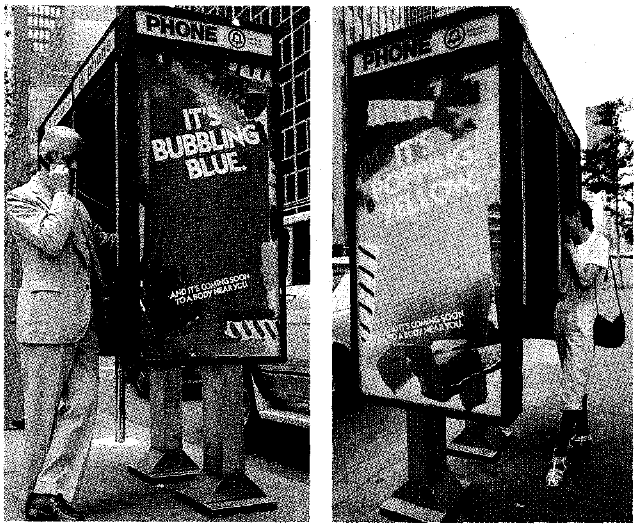
Miele calls the lunch business the daytime "kicker." But, in fact, the kicker may be the rent. "We're not going in with a million dollars," says Miele. "The rent number is important for us." Uptown, $4,400 a month ("It was a fair deal when we signed it," says Miele. "Now it's a tremendous deal") gets the partners about 1,800 square feet. In LoBro, $4,500 gets them about 2,300 square feet.

The Amsterdam's group confesses to being "seat of the pants" entrepreneurs, but they've done *some* projections, figuring they'll do three quarters of the uptown volume, which is a handsome 2,500 meals a week. But downtown could wind up being bigger than uptown because of that daytime kicker. Which is why Miele says he hopes for a peaceful co-existence with the sportswear manufacturers and textile jobbers that line the avenue.

"Those places will bring in business," says Miele. "We're not hoping for gentrification."

NANCY MCKEON

STREET SEEN


PHONE
IT'S BUBBLING BLUE.
AND IT'S COMING SOON TO A BODY NEAR YOU
PHONE
IT'S POPPING YELLOW
AND IT'S COMING SOON TO A BODY NEAR YOU

WHAT'S "COMING SOON TO A BODY NEAR YOU"? COCA-COLA clothes. Murjani International, the sportswear manufacturer that put Gloria Vanderbilt's name on millions of backsides, has licensed what is arguably the world's best-known brand name and commissioned Peter Max to illustrate the teaser campaign, on view on telephone booths around town. The jeans, sweaters, sweatpants, jackets, and skirts—some with enormous Coca-Cola logos, some more discreet about their inspiration—will be in a special arcade shop in Macy's by the beginning of August. N. McK.

Photographs: top, Donal Holway; bottom left and right, Rob Kinmonth.

CHOW

ECHOES OF LE MADRIGAL

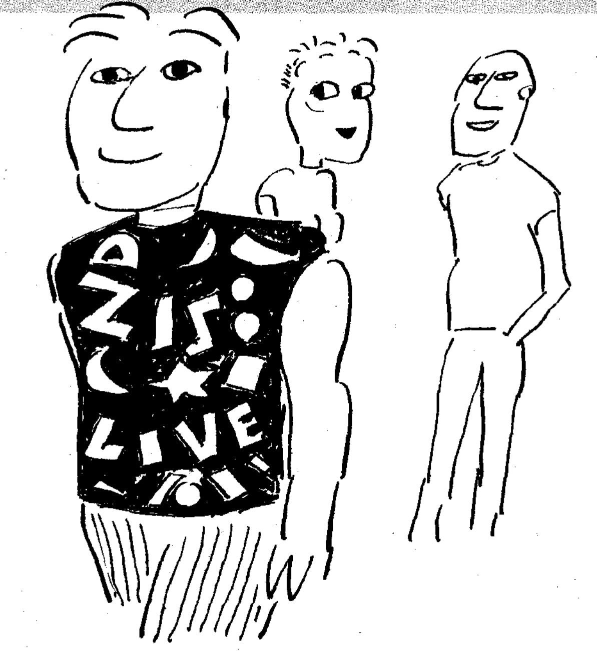
WHEN GILBERT PORTES, owner of Le Madrigal (which closed in 1983), and Mario D'Aiuto, owner of Cafe Versailles and Baby Watson Cheesecake, bought Le Café Argenteuil last January, they also leased what had been Monya's Natural Kitchen next door and completely remodeled the space. Now it's Le Petit Grill (251 East 52nd Street), a handsome 32-seat place with dark-wood paneling and murals rescued from Le Madrigal. The chef is Jean Claude Gamet of Nice; the sous-chef, Shioki Takawaya, will arrive in September. The Grill's menu is "typical Parisian café food"—escargots, onion soup, omelets, sandwiches (a croque-monsieur), roast tarragon chicken, and lots of grills. The house specialty of steak and frites is served in a basket. Prices are low (dinner for two should run to $35), and hours are long (the café's open daily from noon to 1 A.M.). All desserts are made at Argenteuil except for one: "Le cheesecake" comes from Baby Watson.

Le Petit Grill

AN ORIGINAL UZIE'S OWNER, Stuart Lichtenstein, is opening his own restaurant and calling it Stuarts: His partner is a Stuart, too—Stuart Eichner. The restaurant, at 1288 First Avenue (between 69th and 70th Streets), will open next week. It's a large space, with seating for 200. "We hope to attract an Upper East Side market," say the two Stuarts. The chef is Peter Koehler, who has worked at La Côte Basque as poissonier, at Le Lavandou as night chef, and most recently at Pari Passu, as executive chef. Stuarts' menu is described as "classic American," but there are French touches too: calf's liver with roasted shallots ($13), medaillons of veal in champagne ($16.50), and vermicelli with tomatoes and basil ($9).

BARBARA COSTIKYAN

PEN & PENCIL



"The album didn't sell, but apparently the T-shirt has gone platinum."

ANTHONY HADEN-GUEST

L.A. TELEX

Finding Shangri-La

LOS ANGELES'S LATEST chic hotel doesn't have a pool surrounded by starlets, because it doesn't have a pool. It doesn't have a restaurant, bar, or room service—unless you phone an upscale cafeteria across the street. It's a half-hour drive from the nearest studio, and neighbors think it's an old-folks' home.

But the Shangri-La—a former residential hotel built in 1939 on bluffs overlooking Santa Monica Beach, and decorated in grays, etched glass, and sleek Art Moderne furnishings—has quietly gathered a devoted clientele of Hollywood individualists and discerning visitors.

"All of a sudden, we filled up with actors and writers and directors from New York," says manager Dino L. Nanni, who names names: Diane Keaton, Cyndi Lauper, Tom Cruise and Rebecca De Mornay, Lauren Hutton, the *Saturday Night* gang.

The hotel is unnaturally quiet, stargazers can't loiter in the tiny lobby, and oceanfront rooms have a panoramic view "up there with the south of France," says Randy Newman, a local who comes in with his wife for an occasional weekend. Ninety-five dollars a day will get a one-bedroom suite with full kitchen and ocean view, a far cry from the cheapest suites at the Beverly Hills Hotel ($280) or West Hollywood's splashy new Le Mondrian ($165) or Le Bel Age ($165).

All of which makes the Shangri-La uncomfortably trendy. "It used to be *nothing,* but last time I was there, famous people were coming out of every doorway," grumbles Newman, who didn't help when he put the hotel in his "I Love L.A." video. "Guess I'll have to find someplace else."

STEVE POND

PRICES

HERE'S WHAT SOME THINGS cost around town these days:

☐ One-year subscription to *Paris Match,* from French & European Publications, Inc. (610 Fifth Avenue), $120.

☐ Fluorescent Eiffel Tower earrings at Paris–New York (120 Thompson Street), $6.

☐ Twelve hours of private French lessons at French Conversation Classes (2 West 45th Street), $273.

☐ First-class trip on the Concorde from New York to Paris (Air France), $2,148 each way.

☐ Fifteen-and-a-half-inch centennial replica of the Statue of Liberty, Statue of Liberty Gift Shop (Liberty Island), $49.50.

Photograph by Ted Hardin.

RUTH RECOMMENDS

BY RUTH GILBERT

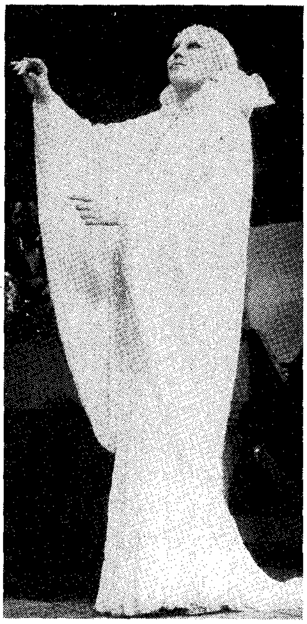
The Dream Is Alive, *a film that tells the space shuttle's story as the astronauts saw it, is screened daily at the American Museum of Natural History. Feel what it's like to experience weightlessness!*

'PEARLS'

Metropolitan Opera mezzo-soprano Rosalind Elias stars in Nathan Gross's musical about a remarkable mother and son (Daniel Neiden). It's previewing at the Jewish Repertory Theatre and opens July 14.

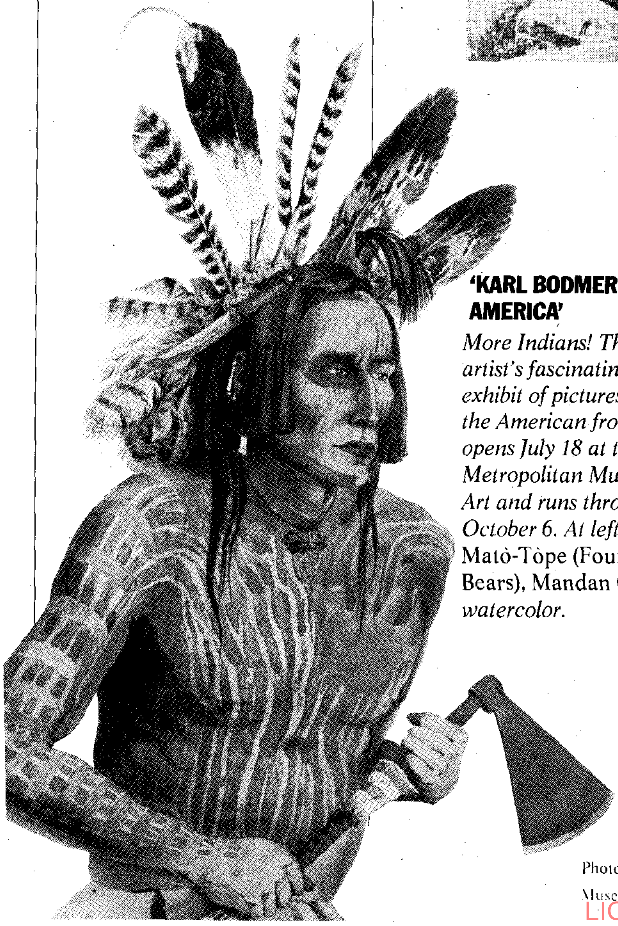
'THE LAST OF THE MOHICANS'

The thirteen-part series based on James Fenimore Cooper's novel starts July 13 at 7 p.m. on Channel 13. Below are redskins Richard Warwick (foreground) and Philip Madoc. It was great reading and should be great viewing.



PEGGY LEE

The inimitable Peggy returns to a cabaret setting July 10 for the first time since her 1975 Waldorf-Astoria engagement. She'll be at the Ballroom for four glorious weeks, backed by a quintet led by pianist Mike Renzi.



'KARL BODMER'S AMERICA'

More Indians! The Swiss artist's fascinating exhibit of pictures from the American frontier opens July 18 at the Metropolitan Museum of Art and runs through October 6. At left is Mató-Tópe (Four Bears), Mandan Chief, *a watercolor.*

'EXPLORERS'

Ethan Hawke (right) and Jason Presson cautiously face an alien for the first time. "We come in peace," says Hawke apprehensively. This fantastic adventure film opens July 12 at Loews Astor Plaza.

Photographs: top left, Adam Newman; top right, Martha Swope; bottom left, InterNorth Art Foundation/Joslyn Art Museum, Omaha, Nebraska.

NEW YORK

SECOND THOUGHTS ON HAVING IT ALL

BY TONY SCHWARTZ

Looking for changes: *Howard Kirsch wants m*

TWICE DURING THE PAST month, colleagues approached 38-year-old Rebecca Murray* and volunteered identical assessments of her life: "You are the woman who has everything," they told her. The notion staggered Rebecca. "I have never, ever thought of myself that way," she says. But it's not hard to see what her co-workers had in mind.

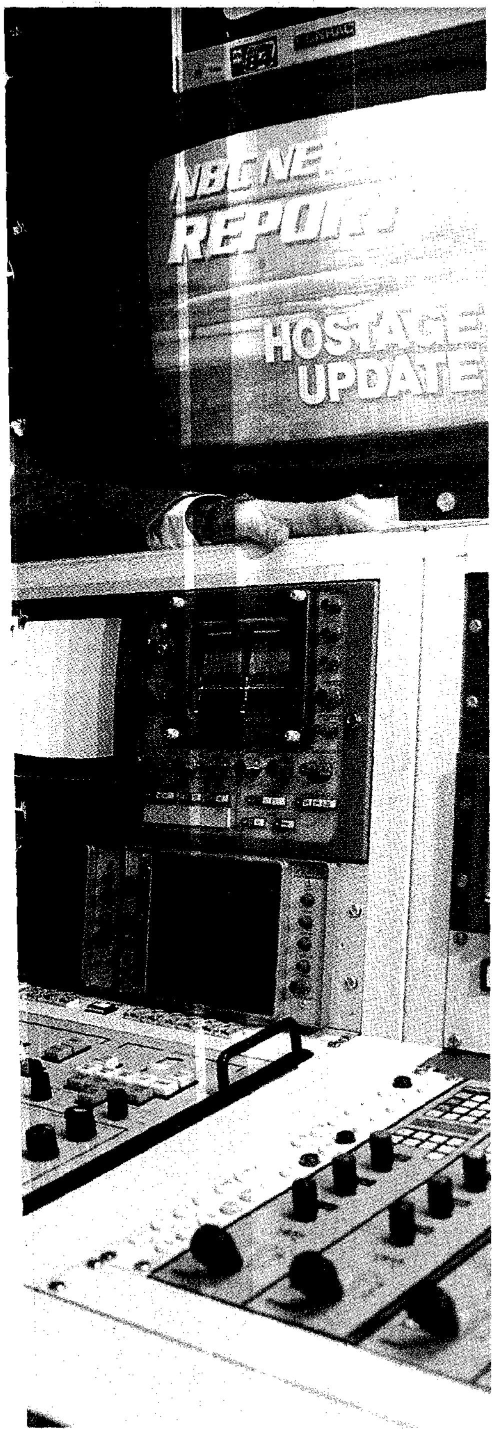
For the past eighteen years, Rebecca has been married to the same man—Robert, now 42—and their marriage remains strong. Their five-year-old daughter is pretty and bright. Rebecca works as a records manager for a large financial institution and earns $40,000 a year—with plenty of potential to move up. Robert makes $43,000 a year as the business manager for a publishing house. Free-lance writing brings in another $5,000 a year. He is a novelist, and although his advances have been small so far, that could change with a single success. The Murrays' combined income of nearly $90,000 is more than four times the salary earned last year by Robert's father, a construction supervisor in Florida, and a lot of money by nearly any standard. What's more, they pay just $450 a month for a rent-stabilized apartment on a pretty street on the Upper West Side. Among other things, they can afford the $8,500 a year it costs to send their daughter to a private day-care center where the ratio of children to teachers is four to one.

But none of this compensates for what Rebecca feels is missing in her life. "Time," she says. "I don't have enough time for my child, I don't have enough time for myself, and I never have enough time for my husband. He gets whatever I have left at the end of each day, and usually that's nothing. I don't want to leave my child in the mornings—and she doesn't want me to go. I'm fine once I get to work, but once the day starts winding down, I get very anxious to rush to my kid. I can't wait, I want to be there in a second, and sometimes the subway is interminable. At the same time, I'm aware that I'm looking at an evening that's not going to be relaxing. Realistically, I'm facing three more hours of work—the child care—and I've already put in a full day at the office."

Rebecca reached her breaking point on a subway during rush hour last summer. "I was standing on this miserable, crowded, hot train," she remembers, "coming from a job that doesn't give me all that much pleasure, to pick up my child, who'd been away from me the whole day, to go home to an apartment so small that my husband and I sleep in the living room on a futon mattress." That night, Rebecca made a decision. "There's such a thing as quality of life," she told her husband, "and this isn't it."

* *The names of couples denoted by an asterisk have been changed at their request.*

PHOTOGRAPHED BY LOUIE PSIHOYOS



ıe for himself and his family . . .

. . . while his wife, Carol, talks of moving to the country.

©Contact Press Images.

Robert was inclined to agree. Although he'd vowed never to leave New York City, the birth of his daughter changed his mind. He worried that they were running harder just to stay in place. While they are scarcely materialistic—the Murrays almost never take vacations, rarely go out for dinner, and spend little on clothes—Robert found they barely met their expenses. "It's been possible for us to get by with a certain amount of comfort," he says, "but it hasn't been possible to accumulate anything, to create a safety net, or even to afford a decent-size living space."

Last fall, the Murrays began looking for houses outside the city. High prices drove them from Ridgewood, New Jersey, through Bergen County, up to Rockland, and finally into Orange County. They were determined to buy a house with space for a sum they could afford. In December, using a small inheritance, they put down $30,000 on a $90,000 house in Orange County and took out a mortgage for the remaining $60,000. Because they chose a town that was considered slightly beyond commuting distance and was largely undiscovered as a vacation retreat, the Murrays got a lot of house for their money: ten rooms overlooking a lake, just an hour and a half by car from midtown Manhattan.

But even then, the Murrays resisted moving there full-time; the change seemed too radical. Finally, driven by the need to settle on a kindergarten for their child, they made their decision last month. Rebecca gave notice at her job, and in August, after living for two decades in Manhattan, the Murrays will move to a blue-collar town in upstate New York with a population of under 10,000.

Rebecca and Robert are exhilarated by the prospect of more space and less stress. The new house also means they can consider having a second child, something they've put off while living in a three-room apartment. On the other hand, the move means that Robert now

"QUALITY TIME" CAN'T REALLY REPLACE "QUANTITY TIME."

faces at least three hours of commuting each day; he finds that in itself oppressive. It also means less time for his child, his wife, and his writing. For Rebecca, the move means an uncertain employment future as well as adjustments to life in a small town. The Murrays do not yet own a car, and Rebecca doesn't even know how to drive.

"We are setting up a life-style which we consciously fought against for years," says Rebecca. "I'll be at home, and my husband faces a long commute. But I look around me now, and I see that no matter what life-style people choose, there's no way the pieces fit. You have to try to get the tightest fit you can, and that means sacrifices and compromises. I feel the way I assume a lot of men feel when they finally realize that they'll never put on the Yankee pinstripes, never play major-league baseball. It's devastating. But something had to give. You really can't have everything."

TO MOST WORKING PARENTS, Rebecca Murray's discovery is hardly news. Fully two thirds of two-career couples in the United States work because they must to get by. But mention the Murrays' dilemma to any young professional parents in New York and you'll strike a sympathetic chord. Virtually all of them will tell you that they're preoccupied with the same problems, and that they have yet to find satisfactory solutions. Accustomed for years to having what they want—and addicted to what they have—the prospect of sacrifice is nothing short of terrifying.

Even couples with a great deal of money—enough to have household help, big apartments, and vacation homes—can buy only so much. Certainly their lives are easier, but money can't buy unlimited time. Working parents at a variety of economic levels are discovering that having it all—two careers, two children, and the income necessary to live comfortably in New York—creates other

More of the same: *Phyllis Harlem (bathing the children) and her husband share a Fire Island house with three other families.*

costs. More and more, they feel overwhelmed by the stress of keeping it all together. They visit chiropractors and physical therapists to relieve their tensions, wake up at night making lists in their heads for the following day. They have too little time for their spouses and their friends. They feel cut off from any larger sense of community. They forget what it's like to relax. When they slow down long enough to consider their lives, they find themselves wondering whether what they're getting is worth what they're giving up.

These couples are members of a baby-boom generation that has been searching for answers for two decades now—skipping noisily from one new cause to another. The searching began in the sixties with a common cause: the counterculture taking on the Establishment. But the war finally ended, the enemy blurred, the economy constricted, and graduating college kids suddenly faced a new challenge: making a living. In the Me Decade that followed, the cause became personal growth, but the decade's legacy has proved less than enduring. The human-potential movement, for all its eclectic forms, produced precious little enlightenment. Is there a zealot still about who extols the long-term values of est, Esalen, Rolfing, primal-scream therapy, or (besides John Travolta) Scientology? As for the flurry of sexual experimentation, its most lasting impact may have been to hasten the spread of herpes and AIDS—and to drive a final stake into countless already troubled relationships.

A new breed of chastened couples emerged from the shambles of the Me Decade. These couples embraced a more businesslike religion: success. There was no room for children. The women, liberated from traditional housebound roles, began making money instead of babies, building careers instead of sand castles. They married or moved in with men on the same path. Free of large financial obligations, these two-career couples had plenty of money. They put in long hours at work and rewarded themselves with designer clothes, meals at restaurants four or five nights a week and dinner parties for eight on the weekends, furniture and expensive trinkets for their apartments, Caribbean vacations in the winter, Hamptons houses in the summer, and Nautilus machines and aerobics classes year-round. They spent what they earned, and they didn't worry. Save for what? The future was bright.

By the time these couples moved into their thirties, many had built successful careers and sampled most of what money could buy. But something was still missing. Their hunger was for children after all. And, biologically speaking, there wasn't much time left. Nearly overnight, a second baby boom began. Its progenitors took up their new cause with characteristic passion—and innocence. Sure, having children would require some modifications in their lives, might cut into vacations and nights out, but those were minor inconveniences. The high of having kids would more than compensate. The result, in fact, would be the best of two worlds: family and career.

The women, unlike their mothers, would take brief maternity leaves and return to their careers. To do otherwise would mean sacrificing all they'd worked so hard to achieve—for themselves, and for women in general. What's more, many of these women were appalled by the prospect of staying home all day with infants. The men would ease the burden by taking an active role in child rearing. These pioneer couples would be better parents in the process, they explained—the father simply for being there, the mother for providing a positive working role model.

For a while, it seemed to work. The sacrifices weren't all that bad. Going out to the movies gave way to VCR's and video clubs. Restaurant dinners gave way to gourmet takeout and deliveries of Chinese food. There were some new costs—child care, for example, ran to at least $10,000 a year for full-time help. But that could be endured: After all, mom and dad had careers on the rise.

But then something started to change. It happened first to the women, who discovered that being away from their young children made them feel both guilty and sad. "Quality time" somehow didn't compensate for "quantity time"—particularly not when the women came home to their children, exhausted from long days at work.

"I remember the first week I went back to work," says Mary Simms*, a 34-year-old doctor whose child is now twenty months old. "I thought it was a piece of cake. By the third week, it was a disaster. The nanny was with the baby 50 hours a week, my husband worked at home, and I was convinced I'd be number three with my child. I went to my boss and told him I'd like to work four days a week. He said, Sure, no problem. It was ridiculous, of course. I still had the same amount of work. For the past year, I've worked six days and been paid for four. I was too embarrassed to go back to my boss. I would love to work a three-day week. The catch is that I'm in competition for tenure with a lot of people who are working full-time. My child, it turns out, is a great, calm kid. The problem is with me. I miss my baby terribly."

CALL IT THE WORKING-MOTHER blues. By temperament, Phyllis Harlem, 37, is ebullient and energetic. But these days, she frequently dissolves in tears at the frustration of trying to combine a career with a family. A lawyer who works for the city enforcing housing codes, Phyllis is deeply committed to her work. As a result, she gets home at seven or 7:30 each night, feeling exhausted. The long hours at work make time with her two-year-old daughter, Jessica, more precious. "I just want to give, give, give," she says. "I adore her so, and I feel so much guilt at being away that I'm probably too intense when I'm with her."

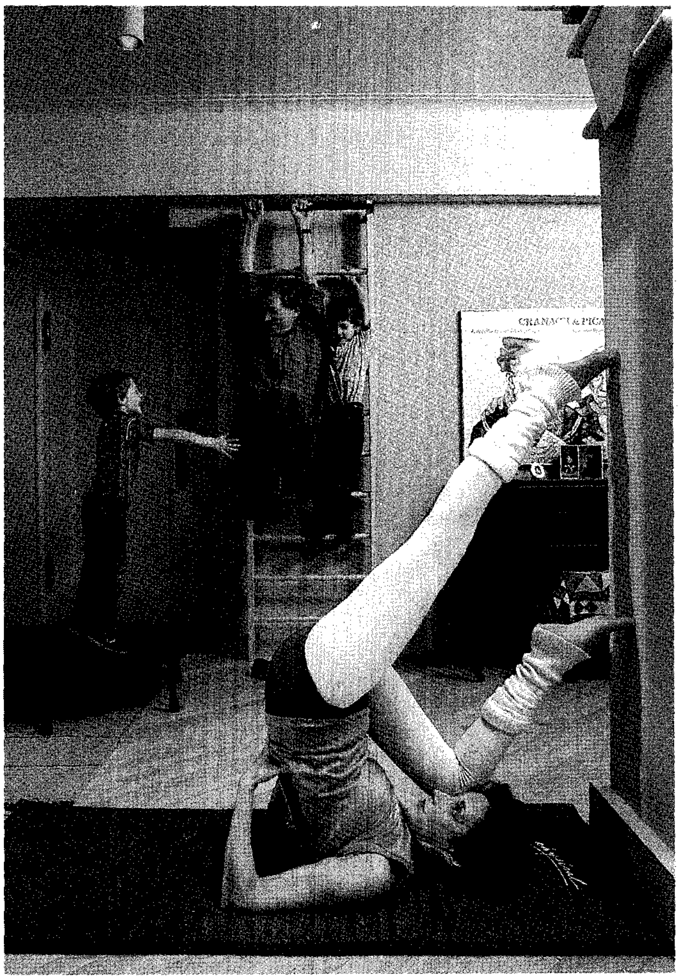
Jessica rarely goes to sleep before 9:30 or 10 P.M.—and Phyllis rarely manages to stay up past eleven. That leaves little time for anything else—including her husband. "We never sit and just talk," she says. "We're just too tired." In order to steal a few moments for herself, Phyllis takes the local subway home from work—instead of the express.

Phyllis's husband, Jerry Siegel, feels just as overwhelmed. A 42-year-old accountant who often works later than his wife, Jerry is, by nature, low key. "It used

TO BE ALONE, ONE COUPLE SPENT TWO NIGHTS IN A HOTEL.

to be when I got home from my job, it was over," he says. "Now I go from one demand to another. It never lets up." Nearly every night, Jerry falls asleep early, only to wake up at 2 A.M., worrying about work or money, or brooding about an argument with Phyllis born of their mutual exhaustion. It's a vicious cycle: Frequently he doesn't fall back to sleep until six, only to awake again at seven to face another day.

For Jerry, one of the compensations of working hard has been the opportunity to get away in the summer. He and Phyllis cannot afford to rent a house on their own—in part because they have large mortgage and maintenance payments on the Upper West Side co-op they bought as insiders five years ago. For many years, they've taken summer shares with other couples in various houses on Fire Island. This summer, they are in a four-bedroom house, sharing one bedroom with Jessica. The three other bedrooms are occupied by couples who are sharing with *their* young children. With so many people living in such limited space, weekends are more of the same.



Stretching it: *Joan Breibart, Doug Bittenbender, and their sons.*

So why try to keep it up at all? "Sometimes," sighs Phyllis, sinking back in her living-room couch, "I fantasize about retiring, buying a farm, moving to fresh air and space."

"We wouldn't buy a farm, Phyllis," retorts Jerry. "We don't like farms."

Phyllis nods sadly. "I guess I'm addicted to New York. You walk down Broadway and it's a scene, an event. I find it exciting—and I love the idea that Jessica is exposed to so many different people and experiences. I don't want to deprive her." She shakes her head. "I'm stupid. We're struggling, and I want to have another kid. I'm not willing to give up anything. I'm spoiled; I know it. We have so much more than most people. It's just I didn't expect it to turn out this way. I work so hard, come home, see my kid for a couple of hours, fall asleep, and then it starts again. Where's the fun?"

Working part-time is an appealing alternative for Phyllis, but even if her employer agreed, she and Jerry feel they couldn't afford to sacrifice her income. Joan Breibart, 44, mother of two sons, 7 and 4, shares many of Phyllis's conflicts but has never considered working part-time. Money isn't a problem. Her husband, Doug Bittenbender, 44, is a successful businessman whose income would be enough to support the family.

"To me, working—paying half the bills—is part of my obligation in this marriage," explains Joan. Until recently, she was an executive in a company that runs hair salons, and now she's a consultant to health clubs. "This is a city built around work," adds Joan. "Your whole identity is tied up in it."

Joan gets satisfaction from what she does, and her family lives comfortably in a sprawling apartment overlooking the Hudson. They keep their BMW parked in a nearby garage and drive on weekends to their country home in the Berkshires. Both of the boys attend private schools, and the family has a live-in housekeeper. But even with all this, Joan finds there is much that she gives up.

"It's a treadmill," she says. "Marriage becomes all business, no romance. The only thing you talk about is who's going to pick up the child, who's going to call to get the refrigerator fixed, who's going to make the dentist appointment. At one point, during a very tense period, I realized I hadn't really talked to my husband in two months. We ended up taking a hotel room for two nights, just so we could be alone. I know it's taken a tremendous toll, that the quality of time with the children isn't as good as it should be. But you can't stop, because that would be worse; you'd never be able to catch up. In my mind, I should be able to do it all, so I try. You don't have time to think about the whys."

INDEED, TOO MUCH introspection can be fatal. "I find that the mothers who feel ambivalent about working versus staying home are deteriorating rapidly," says Susan Weissman, executive director of Park Center for Pre-Schoolers, which operates three private day-care centers in Manhattan. "The parents who do best are those who have a very positive outlook on working, which they impart to their kids. But they also have to become super-organized. Most have a system—putting out clothes at night, a ritual for bedtime, a plan for everything that never varies. If it did, there'd be chaos."

The head of another Manhattan day-care center takes a sharper view. "Many of these parents become robots," says this observer, who requested anonymity. "They bring their kids to school at 8 A.M. and return at 6 P.M. schlepping boxes of diapers. I don't know how they do it, but I understand why they don't get too reflective. They're scared of what they'd find: 'I have these kids, but I hardly see them. I have this job I work very hard at, but what does it really mean? I manage to get it all done, but I never stop running.' Those are scary thoughts."

The scariest thought for many is change. "We're talking about the need for people to make realistic choices," says Felice N. Schwartz, president of Catalyst, a nonprofit organization that works to encourage flexible approaches to career and family. "The problem is that people haven't yet absorbed the necessity for trade-offs," she says. "It's not realistic for women—or for men—to

TEST YOUR STAYING POWER

Part 1: Are You Addicted to the Fast Lane?

(Unless otherwise noted, score 1 point for each yes answer.)

1 Do you read the ads in the Sunday *Times* real-estate section every week, even though you can't possibly afford a bigger apartment? (Add 1 point if you read the real-estate section before the front page; add 1 point if you also read the "Luxury Homes" ads in the *Times Magazine* and the "Town & Country Properties" in *New York* Magazine.)

2 Do you complain constantly that you don't have enough time for anything, but rationalize that there is no way out?

3 Is sex mostly a fond memory? (Add 1 point if you can't remember; subtract 1 point if you do have a memory but it isn't fond.)

4 Did you make applications for your child to more than six private schools? (Add 1 point if they included at least three of the following: Dalton, Trinity, Brearley, Chapin, Horace Mann, Collegiate, Nightingale-Bamford, Spence.)

5 Are real-estate prices and private schools the two most frequent topics of conversation when you attend dinner parties or take your children to the park? (Add 1 point if the third most frequent topic is the difficulty of finding good help.)

6 Have you suffered, for no apparent reason, from any of the following ailments during the past six months: insomnia, lower-back pain, upper-back pain, stomach problems, dizziness, hives, migraine headaches? (Add 1 point for each ailment; add 1 point if you've seen a chiropractor, masseuse, or reflexologist six or more times in the past six months.)

7 When people ask why you stay in Manhattan, have you ever answered, "I didn't move to New York in order to live in Brooklyn (or Queens) (or the Bronx)"?

8 Do you spend every dollar that you earn, even though your earnings have increased beyond anything that seemed possible ten years ago?

9 Do you consider three or more of the following items necessities: take-out Chinese food, a VCR and membership in a video club, a health-club membership, a car and garage, full-time child care, a housecleaner, a summer-vacation getaway? (Add 2 points for either of the following: a mobile phone for your car, weekend child-care help.)

10 During the past two years, have you exaggerated your income in order to qualify for a mortgage or any other form of credit? (Add 1 point if your mortgage and maintenance payments or your rent exceeds 40 percent of your gross income.)

11 Are you afraid to leave New York because you'd miss the cultural diversity (even though the closest you've come to a cultural experience in the past year was stopping to listen to a guitarist in Central Park sing songs from the sixties)?

12 (*Replaces question 11 for those who have moved out of the city*) Do you still do one or more of the following: return to the city at least two weekends a month, keep your child enrolled in a New York City school or day-care center, bring dinner back from the city more than four times a month?

SCORING

20 or more points: *You are an excellent candidate for hospitalization for nervous exhaustion. Immediately take a one-month vacation on a distant island with no phone. If you must, rationalize the time off as a business investment. You will be cooling off an engine that you've been running too hard.*

15–19: *Danger of overdose. Take a three-day weekend.*

10–14: *You are in the swing category—moving very fast but probably wondering about the direction.*

6–9: *You have managed to resist trying to have it all. Either you are very rich or very independent.*

5 or fewer: *You have long since left New York City.*

Part 2: Are You Having Second Thoughts?

1 Do you feel embarrassed that you answered yes to so many of the questions above—or stretched the truth outrageously in order to answer no?

2 Do you feel guilty about how little time you spend with your children, and/or your spouse, and/or your friends, and/or on social causes? (No credit if you feel free-floating guilt.)

3 Have you given up reading the Sunday *Times* co-op ads—and turned instead to homes in the suburbs? (Add 1 point if you've looked at ads for homes more than 75 miles from New York City.)

4 Have you visited the public school in your area and seriously considered sending your child there? (If you answered yes but were referring to Hunter College High School, subtract 1 point. Hunter is strictly fast track—and you know it. If you are actually *sending* your child to public school, add 2 points.)

5 If you hear one more conversation about real estate, schools, or the difficulty of finding good help, is there a reasonable likelihood that you'll throw up?

6 Have you done any of the following in the past six months: consciously decided to stop working nights and/or weekends; given up jogging, Nautilus machines, or weight lifting; taken up walking, swimming, and/or yoga? (Add 1 point for each.)

7 Have you found yourself fantasizing about the advantages of moving to the suburbs? (Add 1 point only if this is something you vowed you'd never do.)

8 Have you consciously resisted buying something you wanted during the past year, simply in order to sock away some money for the future? (Subtract 1 point if you are saving for a Jaguar.)

9 As part of your new resolve, is this the last issue of *New York* Magazine you will ever read?

SCORING

15 or more points: *Maybe you've gone too far. In all likelihood, you'll lead a new wave back to New York in the next five years.*

10–14: *You are on the cusp of a life change. You'll probably feel better if you make it.*

5–9: *It is just beginning to dawn on you that something's not right. But you're not yet ready to do anything about it.*

4 or fewer: *See Scoring for Part 1, 15 and above.*

—T.S.

think that they can pursue high-level careers and be primary players in their children's lives *and* have time for their spouses and themselves *and* play a role in their communities."

In the past, of course, roles in marriages were more clearly separated—and no one was expected to do it all. At its annual award dinner, in March, for example, Catalyst honored four women who'd excelled in corporations. The male chief executives of the companies—who handed out the awards—had fourteen children among them, each raised by a wife who stayed at home. Among the four women honored, only one was married, and only one had a child. "The explanation is simple," says Schwartz. "These women didn't have wives at home to raise their children. They sacrificed family to have their careers."

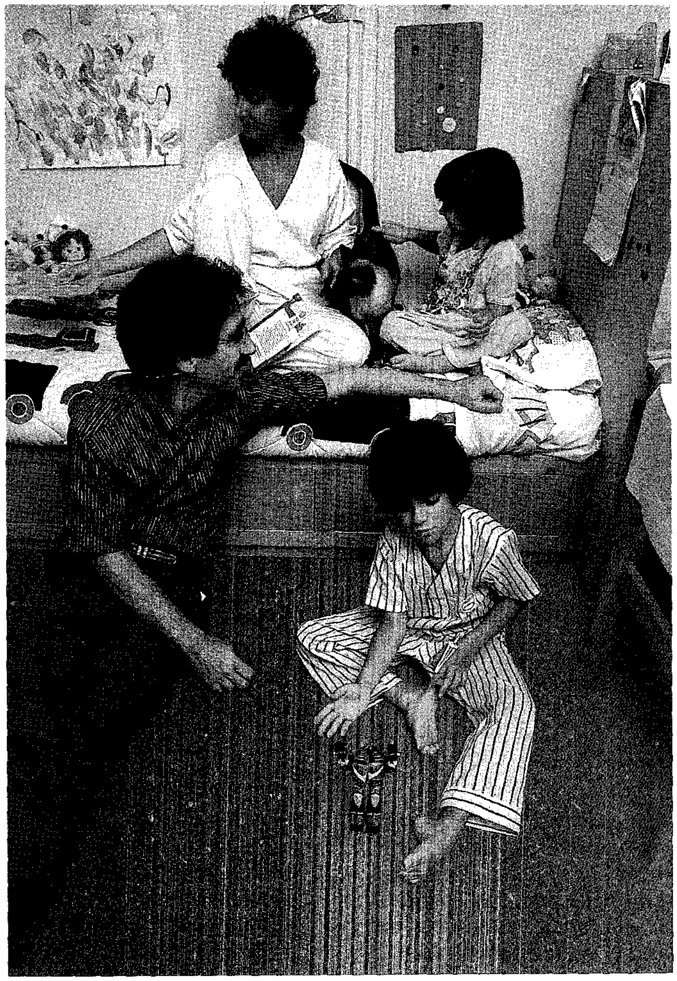
THE OPPOSITE choice is being made by an increasing number of women who spent the past ten or fifteen years building careers—but now find their priorities shifting. Prompted by an unexpectedly powerful desire to spend more time with their children, more and more women who can afford to—and who can convince their employers to go along—are cutting back.

At the Park Center on West 86th Street, for example, nearly all of the sixteen mothers of this year's class for four-year-olds worked full-time before their children were born—and returned to their jobs after brief maternity leaves. Today, fewer than half of these mothers still have full-time jobs. Of the mothers of children at the Park Center on West 82nd Street, 25 percent work part-time. In turn, their children now attend part-time.

This phenomenon, however, may be more characteristic of the West Side. At the Park Center at 35th Street near Madison, nearly all the mothers continue to work full-time. The same is true at Seton Day Care Center, located in the New York Foundling Hospital on Third Avenue at 68th Street, and at the Children's All Day School on 60th Street at Lexington Avenue, where all but one of approximately 80 mothers work full-time.

But that doesn't mean these parents are immune to the pressures. "I think nearly every one of them would rather work three days a week than five," says Joy McCormack, director of Children's All Day. "But in addition to the economic impact that would have, I think they're afraid they'd lose control of their jobs. And the truth is, they probably would."

Those concerns haven't deterred other women. "I just felt this intense, instinctive, biological longing to be with my child," says Ellen Richards*, 32, an East Side psychiatrist who has a year-old baby. Ellen became pregnant not long after beginning a challenging job as the assistant director of an outpatient clinic in a Manhattan hospital. By then, she'd already invested ten years in her training: four in medical school, one as an intern, two in a specialty she later decided to leave, and three as a psychiatric resident. After the birth of her baby and a four-month maternity leave, Ellen returned to work, reluctant from the start to leave her child but eager to pursue her career. The conflict quickly became intolerable. "My heart would break every time I went to work," she says. "The only time I could work well was when I was busy. Otherwise, I just felt longing."



City life/country life: *The Ashers are keeping their apartment . . .*

Last month, she decided to cut back to three days a week—retaining her hospital affiliation but giving up her management responsibilities. The choice was bittersweet. Economically, it meant a loss of at least $10,000 a year—perhaps as much as $20,000. The psychological impact was even stronger.

"Within days, I became a second-class citizen at the hospital," Ellen explains. "They moved me out of a big office into a horrible back office. My job had been 100 percent supervisory—and suddenly I was told I would have to see a number of hospital patients each week. I lost power and status in a job where I had a lot of room to rise. I am also convinced it will be hard to step back in after several years away." Still, Ellen feels she made the right decision. "I am definitely torn, but when I think about having a second kid—which I want to do—the handwriting's on the wall. I'll want to be home."

BETTY JANE Jacobs, a Park Center mother working part-time, cut back shortly after the birth of her son, Joe, now three. She had been working full-time for Legal Aid. Now she works three days a week for her husband's firm. The other two days she spends with her son.

"I'm aware that I was lucky to even have the choice," says Betty Jane. "The hardest part of cutting back for me was giving up the ambition. I never wanted to be rich, but I did want to be famous. You'll never get famous doing law part-time." For now, Betty Jane is surprised at how happy she is with her decision. "The truth is, I don't miss what I gave up so much anymore. I find being Joe's mother to be very rewarding. It fills me up."

Betty Jane belongs to a group of working mothers that meets regularly. There are seven lawyers, and all but one of them have either cut back or switched into less demanding jobs since having children. Among them is Jennifer Patton*, who works for the state and had her second child last year. Now she works half-time. "I switched from a visible, high-pressure job into a much lower-profile, lower-pressure job in a different bureau," she says. "I've gone off the track, but at this point I don't care. I'm much happier now. I always felt women should not take it as a goal to be like men. Women have their nurturing side more in place. To me, the point of women's liberation is to be able to do what you want to do."

Some women, though, are more ambivalent about cutting back—and resentful that men don't seem to face the same dilemma. "At my hospital," says Mary Simms, "the women physicians who have children nearly all hold the less high-powered jobs. They've taken those jobs by choice—so they can be home—but the result is a huge difference in prestige and in income. I'm talking about $35,000 versus $200,000 in some cases. Because to build a private practice, you need to be available when more senior people don't want to work—and that means being on call all the time. Women with children are much more reluctant to do that than men."

THOUGH MANY couples seem to be returning to traditional roles, Felice Schwartz of Catalyst argues that this is just a transitional stage. "Already women are entering every field and achieving at the same rate or higher rates than men for the first five or six years," says Schwartz. "But then, when the clock begins to tick, the women have children, and socialization seems to set in. As a society, we still believe deeply that nobody can love a child the way a mother can, and therefore that mothers should be home when their children are small. That is compounded by the inequality in pay—the man usually earns more, and there's an economic motive to follow his paycheck.

"But all of that is changing. Sixteen percent of women now earn more than their husbands. By the end of the decade, more than 50 percent of the work force will be women. And more and more, men are discovering the rewards of parenting—right from birth, when they coach their wives through delivery. When parenting truly becomes interchangeable, both men and women will have more flexibility—at home and at work."

Schwartz uses her own life as an example. The mother of three children (among them, me), she stopped working in 1951 and stayed home for eight years until we were all in school. My father, a scientist, worked long hours and was rarely home. "We never chose our roles," says my mother. "They were determined for us. But in retrospect, I think it would have been better if I had continued to work. I was intensely goal-oriented. If it had been socially acceptable, your father, who is wonderfully nurturing, probably would have been happier to spend more time at home. The whole family would have benefited."

There is little question that many men are more involved as parents than their fathers were. "I don't think there's a woman around more torn than I am about career versus being with my child," says Robert Murray, who will soon begin his three-hour commute. "I truly miss my daughter when I don't see her. I feel resentful that society still isn't flexible enough to allow me to structure a life where I can earn a reasonable income and still have a reasonable family life. What I mean is that to have a full-time career and earn, say, $50,000 takes a great deal of time. My ideal would be to share a job with my wife—both of us work half-time for $25,000—and both be home half-time. But who would let us do that?"

. . . but the family has a new home in Westport.

A growing number of New Yorkers who vowed they'd never move to the suburbs are beginning to reconsider now that they have children. And like the Murrays, most of them feel great misgivings about the choice.

In the fifties, the suburbs were still the promised land. Young parents, many of whom came of age in the Depression, moved there enthusiastically. The suburbs were viewed as an ideal place to raise children. But those children, who grew up in the sixties, are today's parents. They may wistfully recall the space and material comforts of their childhood—particularly if they now live in tiny Manhattan apartments. But they often remember the suburbs as bland and arid. They aren't so quick to accept that the suburbs are better for themselves or for their children.

Martin Asher, 40, and his wife, Judy, 39, recently bought a house in Westport, Connecticut. But they remain ambivalent about moving from their four-room rental apartment in Manhattan, where they live with two children, seven and four. Both the Ashers grew up in New York, and both work in the city. Martin is the director of the Quality Paperback Book Club, and Judy teaches tumbling to kids at Judy's Gym on West 81st Street.

For more than two years, the Ashers circled ads in the Sunday *Times* real-estate section and trooped around with brokers looking for an affordable New York apartment with at least one additional room. The search proved fruitless. Then one day last fall, they had lunch with a friend who lives happily in Westport. The Ashers drove up and bought the first house they saw. To pay for it, they sold a weekend house they owned upstate in Hudson—two and a half hours from the city.

"We're going to try living in Westport this summer as an experiment," says Martin. "I've never commuted in my life. I feel like it's a matter of trade-offs: the convenience of being able to walk to work and have everything nearby versus things like fresh air and space. You just have to decide what's most important to you."

There's one small hitch. "We can't decide," says Martin. "A lot of things are important to us, and on any given day it might be one instead of another. It used to be you moved to the suburbs for the children. But on some level, we still think of ourselves as children. As for my children, as much as they love the backyard, they also love the energy and excitement of New York. We were in Westport the

THE MOVE TO THE SUBURBS IS ONLY ANOTHER TRADE-OFF.

other day, and I said to my son, 'Would you like to live here?' And he said, 'Yes, I'd like it very much. But can I still go to my school in the city?' It even occurred to us—why not let him do that? I would commute with my son, drop him off at school, let my wife's mother pick him up, and then commute back together when I finish work. We may even end up with some kind of modified double residency—weekdays in Westport, weekends in New York. We're trying to keep all the options open."

Judy Asher puts the problem more succinctly: "So far, we haven't been able to give up anything."

"The other night," says Martin, "I walked out of the house in Westport, and it was warm but so foggy you could hardly see. I found myself thinking, 'This is really beautiful.' But then I thought, 'If the same thing happened in January, and I'd just gotten off the train at the end of a long commute, would I still find the poetry in it?' "

THE ANSWER OF COURSE, IS that moving to the suburbs is a trade-off. Jody Gaylin, 33, moved two years ago from the Upper East Side to Hastings before the birth of her third child. Her husband, a network news producer, commutes.

"For me, the city is more fun, more exciting, less isolating," says Jody, a free-lance writer who thinks of herself foremost as a mother. "But finally, I just had to face facts. I was getting awfully tired of sitting on benches in playgrounds, supervising kids who didn't need my supervision, and paying ridiculous amounts of money so my children could be taken on a bus to baseball fields many miles away."

Jody thinks the sacrifices have been worth it. "I was dragged from the city kicking and screaming," she says, "but now I couldn't be happier. It's fantastic to be here with kids."

Not everyone feels such equanimity. Like the Ashers, Richard Simon*, 37, and his wife, Patricia, 35, bought the first house they looked at in Westchester. But then they got cold feet and tried to sublet the house while they reconsidered leaving the cramped New York apartment they shared with their five-year-old and their newborn. There were no takers on the house, however, and they could not carry the costs of two homes. In December, they sublet the New York apartment and moved to Westchester.

"Maybe it's that I just don't have enough inner repose to be out here gardening and enjoying nature," says Patricia. "I want action and excitement, and this place just doesn't have it. I'm not even convinced it's such a great place to raise kids. I went to visit the public school, which is supposed to be good, and the kids were all lying on the floor giving each other noogies. Then the teacher started reading a letter to the class from their pen pal in Argentina. It began, 'We are ruled by generals.' The teacher never even mentioned that there's been a changeover to a democracy in Argentina." Most parents probably don't worry about such political distinctions when it comes to five-year-olds. Patricia did.

"I was horrified," she says. "That alone was enough to turn me off to the school." The Simons would be happiest if they could send their daughter to Brearley, but they've decided commuting to Manhattan is simply too far. Instead, they've compromised on a private school in Riverdale.

By contrast, there are a growing number of New York parents who are having second thoughts about sending their children to private schools. The cost—$6,000 a year and up—is one factor, but so is the fierce competition for admission, in which even four- and five-year-olds are subjected to tests and interviews.

"We refused to put our daughter through it," says Robert Murray, who will be sending his daughter to a public school upstate this fall. "It just seemed like inordinate stress, and I wasn't comfortable with the whole atmosphere of elitism."

Elaine Cohen, 39, who last month moved from Manhattan to Katonah with her husband and two-year-old son, feels enormous relief that she now needn't face the private-school process. "I began to worry that I'd turn into something I didn't want to, that I'd start to feel competitive for my child to get into one of three or four schools, and that I wouldn't like myself for it," she says. "I didn't want to feel the pressure. And I didn't want my son to feel the pressure. There's plenty of time for that. The key to success and happiness is not necessarily going to Dalton."

Audrey and Lee Manners learned that lesson painfully. After their five-year-old daughter tested well last fall, they made applications to four top private schools. All four put her on their waiting lists. That solved the Mannerses' ambivalence about the suburbs: In the fall, they will move from their Upper West Side co-op to their new home in Ridgewood, New Jersey.

Martin and Judy Asher went through the private-school application process once for their son, but decided once was enough. This spring, looking for alternatives, they visited P.S. 87, a public school on 78th Street near Amsterdam Avenue. For several years, the school's principal, Naomi Hill, has successfully recruited the children of parents who might not otherwise have considered public school. The Ashers—who fit Hill's profile—were impressed both by the mix of the student body and the unexpected richness of the school's resources. They have enrolled their four-year-old for the fall.

IN THE END, ALL OF THESE SECond thoughts—public versus private schools, the suburbs versus the city, careers versus family—are merely expressions of something deeper. Even the most driven working parents are recognizing that the costs of having it all may be too high. Rethinking where to live, or how to balance kids and work, sometimes makes these couples feel another, less tangible hunger—one they can't always define precisely.

That hunger helps explain why, when they see the movie *Witness*, they respond so passionately to the scene in which a community of Amish men, women, and children come together to build a barn for a neighbor. Or why many young parents felt uncharacteristic—sometimes even uncomfortable—stirrings of patriotism as they watched the Olympics last summer. Or why they latched on so quickly to Gary Hart's presidential candidacy last year, when he seemed to be appealing to their best and brightest instincts—pragmatic and ambitious, but also caring and concerned. And why they fled from Hart when he came to represent the side of themselves they liked least—a willingness to put success ahead of principle, ambition ahead of compassion.

"For several years now, this generation has been preoccupied with getting ahead, with winning, with success," says Florence Skelly, president of Yankelovich, Skelly and White, a research firm that monitors social change. "They haven't had any compelling ideological goals or moral concerns, and I think that's created a void. These same people who led us into this strategic, competitive age will, I think, lead us into the next wave. And I think that wave will have a much more moral, ideological cast."

Indeed, Patrick Caddell, the pollster, argued recently that baby boomers retain "a powerful, deeply embedded instinct for community, for activism, and for change."

"I love what I do," says Laura Popper, a 39-year-old East Side pediatrician with two daughters of her own, "but I can't

Moving out: *The private-school rat race has convinced Audrey and Lee Manners to go to New Jersey.*

stand what it does to me." Recently, she attended the funeral of a family friend. Her parents came, and so did scores of their friends.

"I realized that my parents have this incredible, extended social and political network," says Popper. "The women nurtured these relationships. Many didn't have full-time jobs, so they had time. And they worked together on causes. They became connected through the meaning in their lives. Where's the time for me to do that? I see my friends by giving their children the last appointment on my calendar. My whole life was focused on being a doctor. I'm about to turn 40, and I've been working all these years, and my kids are starting to experience all this stuff, and I'm saying, 'Hey, wait, I wanna be there, too.' I go to all the school plays and functions, but that's not enough. I want to be there when they don't care if I'm there."

FOR JAMES ATLAS, 36, A writer, the hunger is to be freed from devoting so much time and energy merely to getting by. Atlas is married, has a two-year-old daughter, and lives in the West Seventies.

"You think you have the freedom to choose, only to discover, living in New York, that certain values choose you," he says. "Sometimes I feel almost imprisoned by their ubiquity in the culture—that I have come to want things just for the sake of wanting them. It scares me to work so hard, buy so little, and yet have nothing. Not to play this game would be a tremendous achievement."

Carol and Howard Kirsch are trying to do just that. They live now with their two daughters in Washington Heights, near the Cloisters, at the northern tip of Manhattan. They have a large river-view apartment that they were able to buy three years ago for the same price they got for their tiny dark apartment on Central Park West. The move seemed to solve their key problem: space.

But during the past several months, Carol, 37, who works in employee relations at Time Inc., and Howard, 40, who works as a technical manager for NBC News, have been reconsidering their priorities—again.

"I want to have more time," says Howard, "more time to listen to music, be with my kids, to do housework, which I happen to enjoy, to play racquetball." Carol, too, would like more time to be with her children and with her husband. She also yearns to live in a community where she could feel more involved. Carol is motivated by what she sees happening to her eight-year-old daughter, Rebecca, who attends Hunter, one of the city's most prestigious public schools.

"The atmosphere is so competitive that my daughter feels she's not smart," Carol explains. "And she's on a track so filled with things to do that she has no time to play. Childhood is too short for that."

The Kirsches doubt the suburbs are the solution. Howard has no interest in commuting. Carol sees little likelihood that she'll find the sense of community she seeks in a suburban bedroom community.

For the short term, the family is considering a three-month European trip with the children. But Carol's long-term hope is that she can convince Howard to move to a small town—say Burlington, Vermont—even if it means a substantial loss of income.

"I'm ready for a real life change," says Carol.

The Kirsches aren't out to lead a movement from the fast lane back to the calm of the country. They're looking for alternatives, not answers, and they're willing to give up some things in order to gain others.

But perhaps that's the new wave—the notion, as Rebecca Murray puts it, that the pieces don't all fit. Perhaps the best hope is figuring out what really matters most, factoring in some sacrifice and compromise, and finding solace in the fact that there's no law against living a life that blends the selfless and the selfish.

Making that accommodation, however, would force a generation of baby boomers to accept a prosaic fact of life they have skillfully managed to resist for nearly twenty years. It can be summed up in two words: growing up.

BURNOUT

WHY ONE WONDER WOMAN PACKED IT IN

BY DINAH PRINCE

ON JUNE 7, 1984, SUSAN Wolfson glanced at the black-and-gold face of her Movado watch and saw that it was five minutes to four. She shut her Time Design planning binder and applied a fresh gloss of Orchid Glorioso to her lips. After replacing a clip-on earring, the public-relations agent rose from her desk at the Rowland Company.

"I'm going to do this," Susan remembers telling herself. "I'm going to walk out of that room having accomplished what I want."

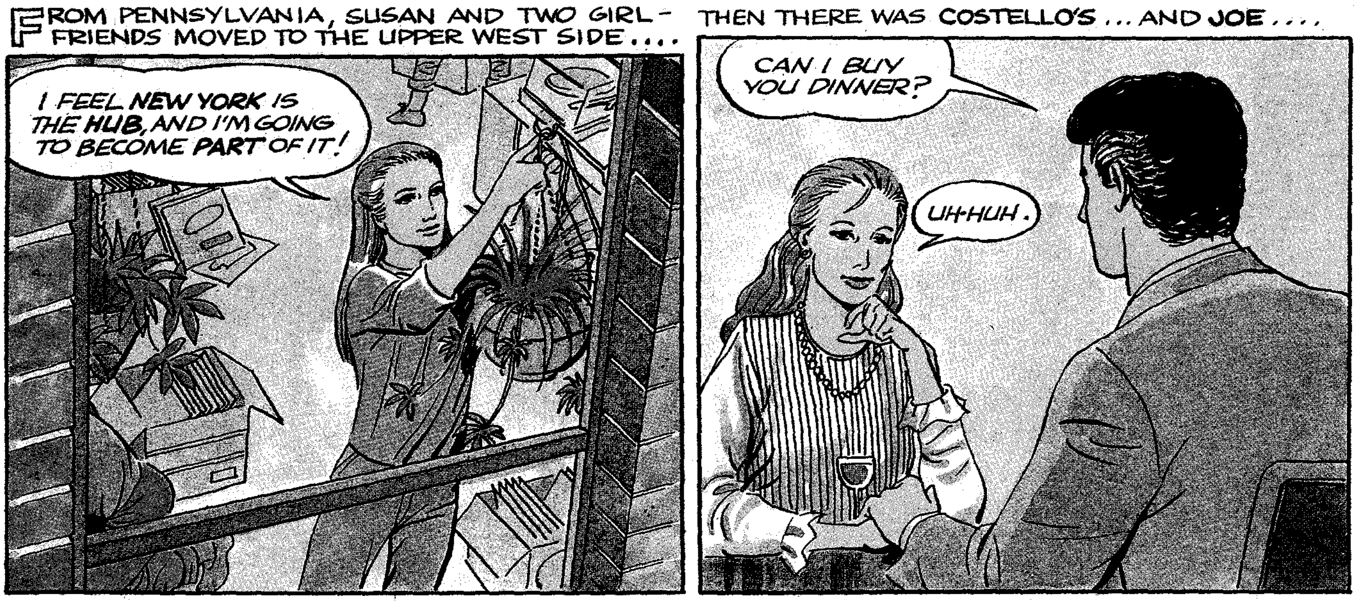
A few minutes later, Susan arrived on the seventeenth floor, where the top echelon at the public-relations firm has its offices. As she sat down with Peter Smith and Mary Woolley, the two executive vice-presidents under whom she served, Susan looked every bit the part of a savvy Madison Avenue professional. She was dressed in a new blue-and-black silk-linen Mary Ann Restivo suit, gray-and-white Maud Frizon shoes, and heirloom pearls. She wore Fracas and conducted herself with bravura.

"I've decided to leave the Rowland Company," she told them.

Over the next few minutes, Susan tried to explain why she was leaving her position as an account supervisor at one of the top agencies in the city. She liked the job. She had just got a raise. She was in line for another promotion. She was regarded as "star material." Yet, at 30, Susan felt her career at Rowland had become the most important thing in her life. That was the problem.

"I was no longer a woman who worked," she would say later. "I was a Working Woman."

The executive vice-presidents pressed Susan to tell them which company had


FROM PENNSYLVANIA, SUSAN AND TWO GIRL-FRIENDS MOVED TO THE UPPER WEST SIDE....
I FEEL NEW YORK IS THE HUB, AND I'M GOING TO BECOME PART OF IT!
THEN THERE WAS COSTELLO'S ... AND JOE....
CAN I BUY YOU DINNER?
UH-HUH.

ILLUSTRATED BY HERB TRIMPE

romanced her away from Rowland. Again, Susan said that she was leaving the business. She wanted to spend time with her husband and friends. She did not want a life of canceled vacations, missed doctor appointments, and constant stress.

"I'm going nowhere," Susan said. "I'm going to the beach and museums and to take some time to just cool out."

Outside Smith's office, Susan hurried down a stairwell and darted into a colleague's office. Even though she had stopped smoking six months earlier, Susan remembers, her eyes locked on the pack of Merit Ultra Lights at the edge of her friend's desk.

"Give me a cigarette—I did it," she said as she came in and sat down. "Oh, my God, I really did."

IN THE FALL OF 1975, SUSAN Wolfson left her middle-class suburban home in Cheltenham, Pennsylvania, and arrived in New York City with a B.A. in history and no particular plan for the future. She was one of three friends who had rented a spacious apartment on 102nd Street overlooking the Hudson River.

"I felt New York was the hub, and I was going to become a part of it," she recalls.

She moved in with a stereo and six cartons of records. She hung ceramic planters of Swedish ivy and asparagus fern in her bare windows. *Steal This Book* and *Revolution for the Hell of It* were among the books that went onto her cinder-block shelving. Earth shoes sat beside Jack Purcells in her closet. Along with an array of work shirts, Levi's, and turtlenecks, there were three new "job-hunting outfits."

"To make it on my own was the most important thing," she remembers.

Over the next two years, Susan took jobs at the glove counter in Saks Fifth Avenue and on the copy desks of two financial sheets. She used her old student I.D. to get into exhibits at the Museum of Modern Art, the Guggenheim, and the Whitney. When she had money, she bought standing room at the opera. She was sometimes so broke she had to eat crackers and mustard for dinner.

In 1977, *Family Circle* magazine hired her as a production assistant at $10,000. Susan and her roommates began going to Costello's, the newspaper bar with cartoons by James Thurber on the walls. There, Susan met Joe Kovach, then the news editor of the New York *Daily News*. Joe began courting Susan. He took her to Laurent, the Palm, and Windows on the World. Susan felt a twinge of guilt each time the check arrived. She knew she could never pay half.

"Bless her heart," Joe recalls. "She was like a church mouse."

By 1980, the couple had moved into a two-bedroom apartment on West 78th Street off Amsterdam Avenue. Leaving her cinder-block shelving and hanging plants behind, Susan chose furnishings from Bloomingdale's and bought cut flowers. Then, on February 1, 1981, Susan married Joe. She began entertaining on pretty bone china and cooking with a Cuisinart and Le Creuset pots. She was content in her personal life but dissatisfied at *Family Circle*.

"I was looking for something to sink my teeth into," she remembers. "I wanted to pick a ladder and move on it."

In the spring, she got a call from a man named Herb Rowland, who offered her a job copyediting at his public-relations company. That evening, Susan walked down to 415 Madison Avenue and checked the directory to see if there was indeed such a firm. Satisfied the offer was legitimate, Susan agreed to an interview. She wore a pink-and-purple Belle France dress, flesh-colored L'eggs, and a pair of purple Bernardo sandals—all bought for the occasion. By this time, Susan had learned that Rowland was one of the top P.R. firms in Manhattan. She remembers that Herb Rowland was charming, and she enjoyed the clean-cut feeling of the nubby beige corporate offices. A few days later, Susan accepted the $20,000 job at Rowland.

"I remember I told Herb, 'I've been seduced,' " she says.

SUSAN ARRIVED IN HER OFFICE at the Rowland Company on May 26, 1981. Her window faced up Madison Avenue, and she could see a few spires of St. Patrick's Cathedral. She had a view of both the *Look* and *Newsweek* buildings, where her two former roommates worked.

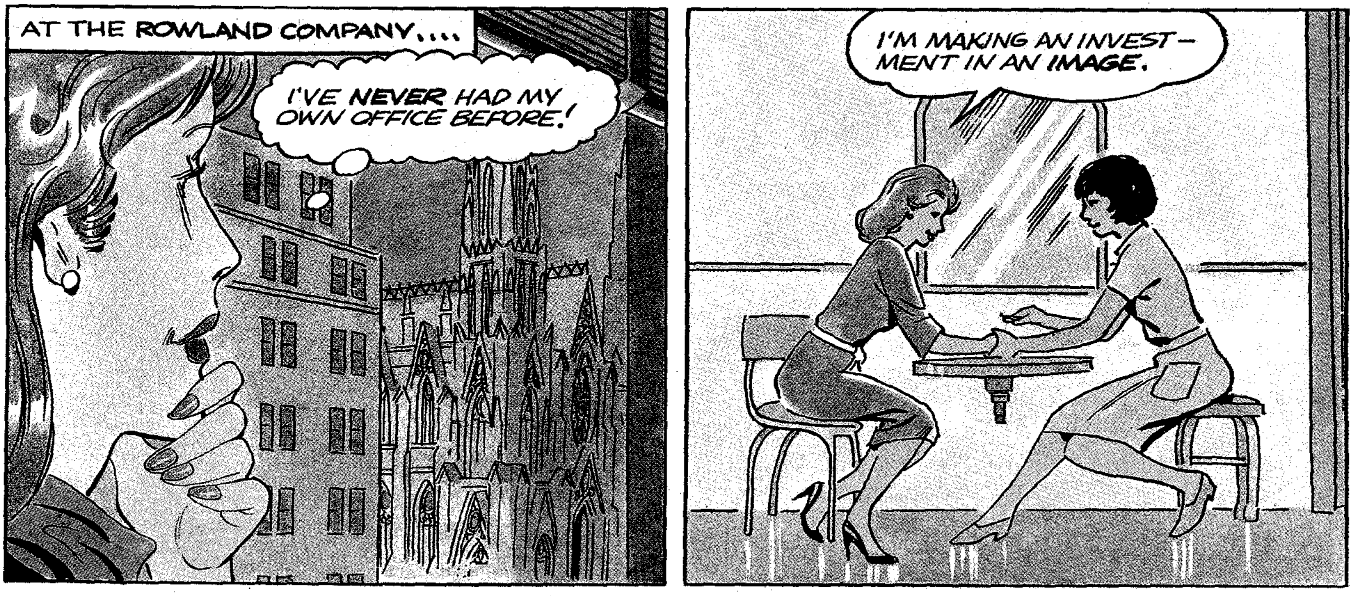
"I'd never had my own office before," she says.

In the first hour, the editorial-services director briefed Susan on company policy and explained that as his associate she would read all written material for Rowland accounts. She was also expected to study dozens of publications, with special attention to Phil Dougherty's column in the New York *Times*. She returned to her office and found a bouquet of two dozen anemones from Joe on her desk. Then she began her new life as a corporate professional.

"It was fast," she recalls. "Women were running everywhere. They talked faster. They moved faster."

In the second week, a senior vice-president working on the *Esquire* account asked Susan to help out by making follow-up calls on two stories Rowland was trying to promote. One was a piece on how women view men's bodies. The other was about corporate men who took up boxing to release aggression. "I had no idea how to do it," she remembers. "No one said, 'This is the sell.' I think what someone said was 'You know how to use the phone, don't you?' "

One of the first calls was to radio-show


AT THE ROWLAND COMPANY....
I'VE NEVER HAD MY OWN OFFICE BEFORE!
I'M MAKING AN INVESTMENT IN AN IMAGE.

host Barry Gray. Gray told her he had done the men's-bodies story three days earlier and reproved her for not tuning in to his program. "I was mortified," Susan remembers. She later reached a producer at *PM Magazine.* He said he had the material but was not interested. Susan said the boxing story was "timely" and talked about the "fitness craze." She kept pushing until he relented. Later, a co-worker stopped by Susan's office to congratulate her. "She said, 'That's an A for the day. That's a fabulous placement,' " Susan recalls. "I didn't even know what a *placement* was."

Inside Rowland, the staff seemed to welcome the Upper West Sider into its midst. One executive urged Susan to join her during a lunch hour at Yves-Claude, where there was a Korean manicurist. Susan began getting weekly manicures and had her nails lacquered with Lancôme's Vermilion. At Ann Taylor, she splurged on a pair of muted-mauve-gray Joan & David pumps, a cotton-challis floral skirt, and a heavy-silk mauve-gray blouse with pleated sleeves.

"I was making an investment in an image," Susan recalls.

At the end of July, the *Esquire* account was canceled. That fall, Susan landed work on the *Cosmopolitan* account. As she rushed off to her first meeting with Helen Gurley Brown, colleagues wished her luck. The woman who had introduced Susan to the Korean manicurist now ceremoniously whipped off her Hermès scarf. "She said, 'You must wear this scarf; it's like a finishing touch,' " Susan recalls.

In a strategy meeting for the January issue, Susan argued that "Semipros," a story about career women who supplement their salaries through prostitution, was a prime candidate for a placement on the Phil Donahue show. Brown agreed, but implied it was not feasible. The author of the article refused to reveal his sources. Susan insisted other women could be found. "Perhaps we'll have to pay them a little to talk about *Cosmopolitan,*" she recalls saying.

By the end of the week, Susan had successfully arranged a meeting with a woman from an upscale escort service called Cachet. She met the woman at Gleason's on Columbus Avenue and ordered Irish coffee. She recalls, "It was a sell. I took a sympathetic stance—that it would give the women a chance to tell their own story. We had, like, a woman's discussion."

Two years later, Susan would recognize the woman, who had said her name was "Sheila," as Sydney Biddle Barrows, the tabloids' "Mayflower Madam." But that night, in December 1981, she remembers being thrilled at winning the trust of this stranger. The woman agreed to provide two "girls" to go on TV and talk about their double lives.

"My work wasn't just a job," Susan recalls. "It was my career and there was a track and I was on it."

By the end of December, Susan had already set herself apart at Rowland. She had the chutzpa to wear "Matisse print" panty hose to work, and her superiors were impressed by her tenacity. For Christmas, a senior V.P. rewarded Susan with a silver business-card holder engraved with her initials.

"I felt I really had arrived," Susan remembers.

Over the next six months, Susan immersed herself in her work. She found she no longer had time to go out for lunch with friends. Tuna cups and Tab were delivered to her office daily from Burger Heaven. "I picked up the signals," she recalls. "If you had a peaceful day, you were a loser."

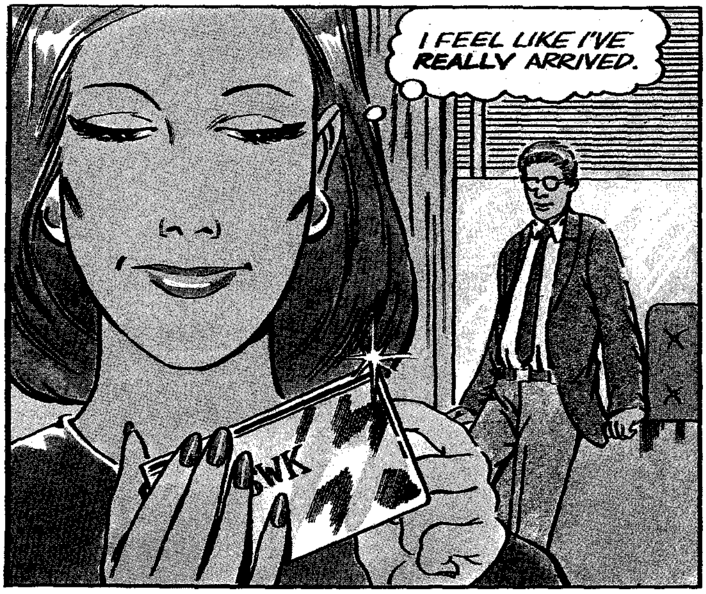
That spring, Susan went to see *Amadeus.* As she sat in the Broadway theater, she could not wrest her mind from a male-nude centerfold contest she was working on for *Cosmopolitan.* "I was working 24 hours," she recalls. "I took it with me wherever I went."

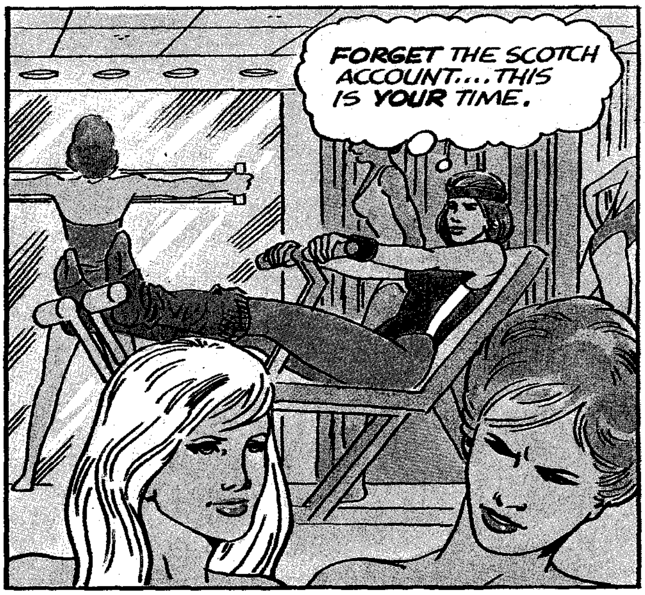
In the weeks that followed, Susan rechoreographed her life. Unable to pick up her dry cleaning before the shop closed at 7 P.M., she arranged to have it delivered late in the evening. Unwilling to take time off to wait at home for a UPS delivery, she saw that everything was sent to Rowland. She bought a Selectric typewriter and practiced writing press releases at night. As the days raced on, Susan's black hardbound Daily Reminder had less room for leisure activities.

"I would clip things to do from the Sunday *Times,*" she recalls. "And the damn things just got stuck up on the refrigerator with a magnetic banana, with all the other things I never got to do."

In June, Susan was given a $3,000 raise. But as she finished the last media blitz for the nude centerfold, *Cosmopolitan* withdrew its account. Despite words of support, Susan was nervous she would lose her job. "People come and go a lot as accounts come and go," she recalls.

During August, someone else was fired from Rowland, and a position opened for Susan handling the Vaseline account. Reviewing the product's files, Susan saw that the account lacked recent TV publicity. She ushered Vaseline into an *Hour Magazine* segment on "simple home fix-ups" and a *PM Magazine* piece on "beauty remedies you can get at the supermarket." She also produced a three-and-a-half-minute video. Her clip featured King Features columnist Al Carrell demonstrating handyman tips with three common household products: salt, lemon, and Vaseline.


I FEEL LIKE I'VE REALLY ARRIVED.
SWK


FORGET THE SCOTCH ACCOUNT.... THIS IS YOUR TIME.

"This was my baby," Susan recalls. "When it came back, two executive V.P.'s and Herb came to see it. They loved it."

That fall, Susan was called in to help solicit TV publicity on the Man-Made Fiber fashion account. "Seventh Avenue made Madison Avenue look civilized," she recalls. "I was sort of going crazy because I was trying to juggle Vaseline, Man-Made Fiber, and editorial services."

Just before Thanksgiving, Susan broke her ankle on the dance floor at a friend's wedding. Undaunted, she continued to propel herself on crutches. She was relieved if friends reneged on plans to meet for a drink or movie. And she was delighted that Joe was working until midnight at the *News*.

"All my friends were working so hard," she recalls. "We were all these whirling dervishes. Everyone understood if you had to cancel a plan or if you were dead tired when you finally hooked up. Chances are the person I was meeting was in the same condition. And you just talk, talk, talk, about what you're doing, or you're quasi-catatonic."

In December, Susan neglected Christmas shopping. Instead, she found herself hobbling on crutches into the holiday crush at Saks because she felt a tux segment for *Hour Magazine* would film better with red bow ties. At home, *Bon Appétit, Gourmet,* and the holiday-cooking section of the New York *Times* sat in an undisturbed stack on her dining-room table. "Work annihilated Christmas," she recalls. "What happened was, everything that used to be a pleasure became a chore."

ONE OF A SELECT GROUP that got bonuses that Christmas, Susan entered 1983 ready to test her limits at Rowland. The agency let her give up the editorial-services responsibilities and bestowed on her one of its most important clients, the association of scotch distillers. As she shifted into a higher gear at work, Susan decided to join Profile, a women's health club four blocks from her office.

"I felt that this would be a place that was mine," she recalls. "A place that would bring discipline into my day no matter what was happening in my life."

Susan's first big project for scotch was arranging a media tasting in Washington, D.C. She selected the Ritz-Carlton for the affair. For the first time, she was a key person in a large-scale agency event. The tasting reaped a feature on the front page of the Washington *Post* "Style" section and three TV spots. Afterward, she noted that someone else got total credit for the success of the event. She recalls telling herself to master the art of "tooting my own horn."

"This was sort of the emergence of this other person," Susan recalls. "The professional woman."

Gone was the timid, unfocused woman who had arrived at the agency a couple of years before in a Belle France dress. In her place was an outspoken 29-year-old who favored styles by Kenzo and thrived on deadlines. She recalls, "There were times I really felt I was flying. Whooph! High gear wasn't fast enough for me. Stress was like an aphrodisiac."

Work pervaded what was left of her leisure hours. At restaurants, she ordered Dewar's and water. As she pumped her quads one morning on the inverted leg press at Profile, she caught herself formulating a pitch letter to *Harper's Bazaar* for scotch. "It would be 'the designer's drink,' and I was thinking what the lead was going to be," she recalls. "And then I really got furious. I remember telling myself, 'No, this is *your* time. It's not Joe's time. It's not scotch's. It's yours.' "

On the morning of May 24, Susan got a call from a man promoting a couple trying to break the Guinness record of 144 hours for the longest kiss. The man said the couple needed a sponsor and a public location to stay in the contest. Over the next half-hour, Susan fought to persuade executive vice-president Peter Smith that the couple could generate publicity for Vaseline. She stressed that the promoter had said the couple's only handicap was that they kept getting chapped lips.

"I said, 'A little P.R. expertise will get them to say Vaseline is the best moisturizer known to man,' " Susan recalls. " 'In trade-off for their sponsorship, we could get them to say anything.' "

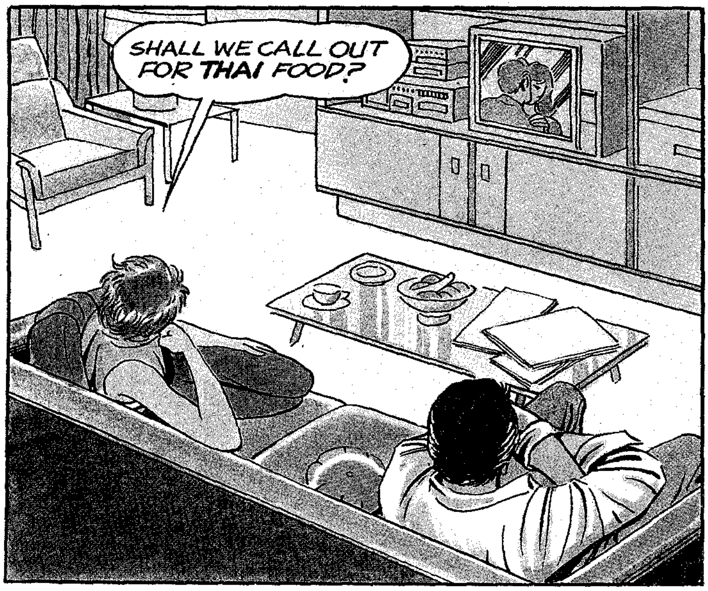
With Smith's consent, Susan began working the phone. She remembers, "I was a maniac. This was Memorial Day weekend, and Joe and I were supposed to go away." Susan finally made a deal with an Indiana radio station that wanted the couple to kiss in its studio. But she would have to provide two more nights' lodging in New York. Susan phoned Joe to tell him she would be working late. He cautioned her not to become too involved in the publicity stunt.

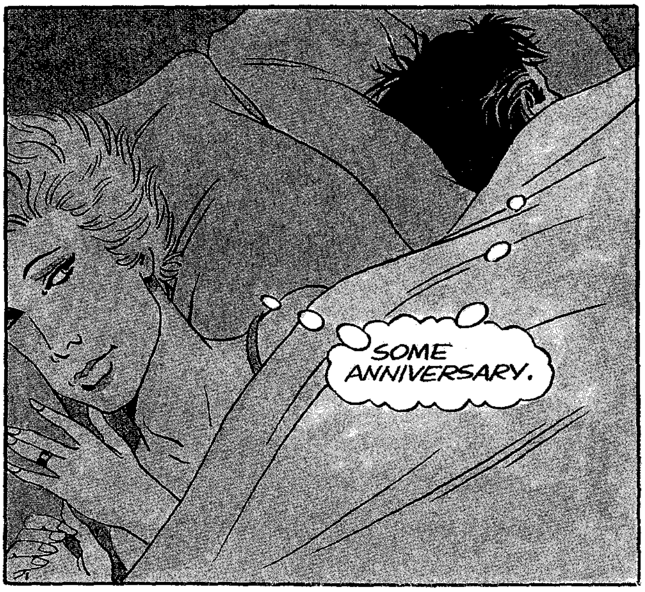
"I really need to get away," she recalls Joe telling her. "And you do, too."

The next morning, Susan got to the office early to make calls to reporters in the Midwest. Co-workers began leaving for the holiday, and Susan kept working. "I kept giving Joe updates of my scheduled time of arrival," Susan recalls. "The last time I called him, he said, 'Don't call me again, we're just not going.' And we didn't, and it was awful."

That night, Susan took a taxi to meet the press at the couple's temporary location, inside Waterside Plaza. No one showed up to cover the event, and she returned home angry and depressed. "I felt ridiculous that *anything* would ruin our weekend," she recalls. "I knew it was crazy. But I felt this is part of my job.... We didn't talk much. It was sour. It was the worst weekend I could have ever imagined being in the city."

On Saturday, Susan learned that her


SHALL WE CALL OUT FOR THAI FOOD?


SOME ANNIVERSARY.

work had paid off. At O'Hare airport, TV crews had brought the kissers out in a wheelchair as they held up a jar of Vaseline. On the CBS network news, in wire-service stories, and in local papers and on local TV, the couple kissed and said that Vaseline had given them the extra edge.

"It was a memorable coup for me, and the client just loved it," she remembers.

In June, she was promoted to account supervisor for Vaseline. She moved into a larger Rolodex and began using a Filofax system to keep track of all her projects. As Susan continued to climb at Rowland, she let her personal life slide. Her hairdresser grew accustomed to taking her appointments twenty minutes late. It sometimes took six cancellations before she could get together with friends. Susan remembers being horrified the day she realized she hadn't been to the gynecologist in nearly two years.

"Every time I put it on the 'To Do' list, I would have to put it off until the next day," she recalls.

September 8, 1983, was Susan's thirtieth birthday. She arrived late for what was to have been a romantic dinner with Joe at Laurent. They were exhausted and began bickering. "I was late for yet another event," she recalls. "We were both cranky, and I said, 'Let's not spend $150 and be in a rancid mood—let's just go home.' "

On their anniversary, five months later, Joe and Susan agreed not to make any special plans. Susan arrived home late. Joe got home even later. Sometime after eleven that night, Joe gave Susan an oversize French canvas suit with distressed-leather cuffs, and she gave him an Hermes tie. Then they climbed into bed.

"Our anniversary didn't fit into either of our schedules," she remembers.

THE NEXT MORNING, SUSAN wore her new suit to work. She was summoned to her boss's office and told she would be handling Izod in addition to scotch and Vaseline. Susan had watched a friend run ragged on that account. She tried gracefully to turn the assignment down. But the decision had been made. "I felt sick to my stomach," she recalls. "I knew what this was going to do to my life."

In a friend's office, Susan began to cry. "I really, really remember wanting to read a book, a magazine, see a movie or TV and not be thinking how this would be a trend and how could I translate it into something for my job," she remembers. "I couldn't shut it off. I was so wired. But I knew this is how you get ahead."

During February, Susan called a company in Santa Monica, California, and ordered a $140 "life organizer" called the Time Design. The seven-and-a-half-by-nine-inch six-ring vinyl binder arrived with a battery of different fillers and files. There were personal and professional "To Do" lists, a section for "Business Objectives," and files for each account. Aside from the daily planner, there was a week-at-a-glance and a year-at-a-glance.

With this "portable office," Susan took on her new account with zeal. "It was just put one more data-bank key into my book and go for it! It was this moment of thinking—I *could* do it all."

At the Izod offices, Susan befriended Pat Durkin, the executive in charge of advertising and public relations. Durkin had a reputation for being hard on Rowland representatives. But at their second meeting, Susan and Durkin realized they both had Time Design organizers. Durkin had been to two levels of the course that went with the book. She showed Susan how she had color-coded a list of Manhattan restaurants according to their location and price range.

"I thought, 'Isn't this a riot,' " Susan recalls. "It was another accoutrement of style that indicated to anyone around that you had so much going you needed a personal secretary in this leather-bound form."

As Susan became further immersed in Izod, she began having trouble unwinding. She would spend hours at home replaying incidents. Exasperated, Joe would encourage her to "put it away."

"On nights I had trouble sleeping, Joe would tell me to think of the most peaceful day I could remember," Susan recalls. "So I would think of a day we had in Paris—anything that was out of *this* world."

On May 6, Susan was able to join Joe at a relative's wedding in Richmond, Virginia. Afterward, they caught a ride to Washington, D.C., with Joe's brother Bill. In the car, they talked about coordinating their summer vacations. Susan said she did not think she could get away.

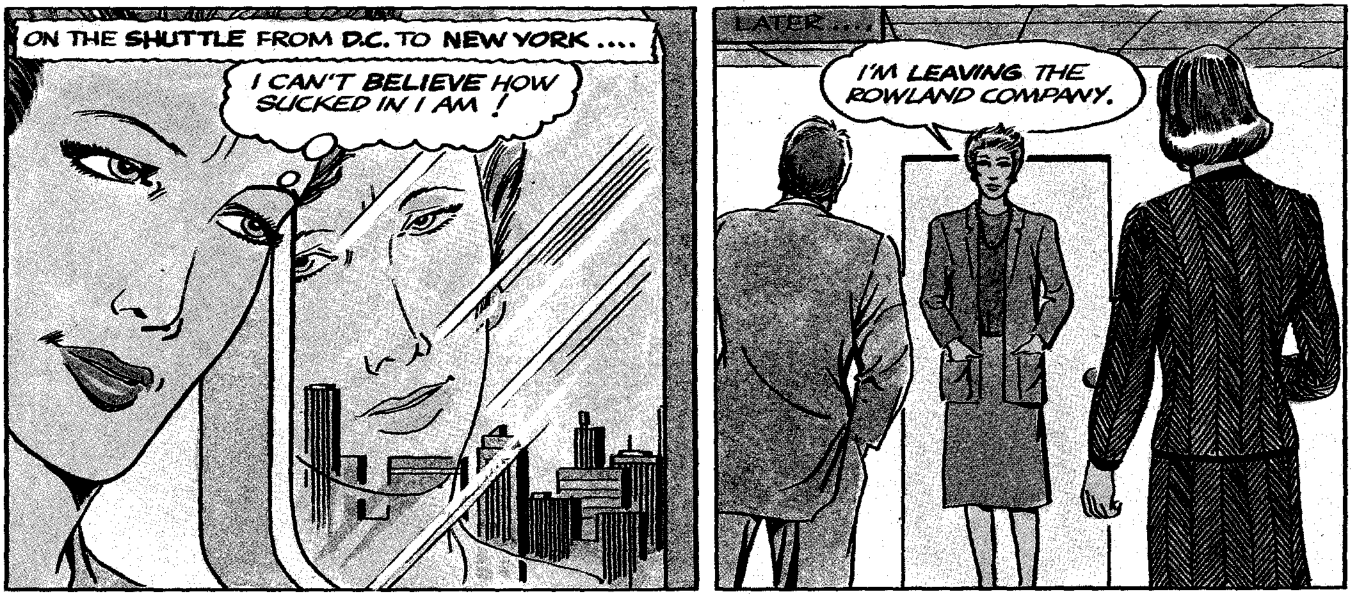
"What's the next step for you?" she recalls Bill asking.

"Vice-president," Susan told him.

"Would that make you happy?"

"No," Susan answered.

On the shuttle back to New York, Susan assessed her life. She was a successful public-relations agent married to a successful newspaperman. Their joint successes enabled them to live in a certain style. Susan traveled with Hartmann luggage. At Charivari, salesgirls knew her by name. During the week, she ate at places like the Quilted Giraffe and Le Zinc. Every five weeks, she had another $70 hairstyle from Charles Fremolaro. She now had four Hermès scarves. Fresh flowers filled her home. Lejaby and Fernando Sanchez were the names on her


ON THE SHUTTLE FROM D.C. TO NEW YORK ....
I CAN'T BELIEVE HOW SUCKED IN I AM !
LATER ....
I'M LEAVING THE ROWLAND COMPANY.

lingerie. There was a VCR in her den. A bundle of credit cards fit smartly into a Louis Vuitton case. Her body was toned by Nautilus. On average, her monthly American Express bill ran to $1,500. And, recently, she had been pricing a Rolex watch, a Barry Kieselstein-Cord belt, and a country house.

"I couldn't believe how sucked in I was," she recalls. "I felt I'd blinked and it had happened."

While she worked very hard for all the things she wanted, she remained unsatisfied with her life. She remembers telling herself that no matter how much harder she worked or how much higher she climbed, she would never get any closer to having what she needed. "I wasn't the kind of friend I wanted to be, I wasn't the kind of wife I wanted to be, I was consumed," she recalls. "I started realizing that Having It All was like a dog chasing his tail. I ended up with having very little."

The morning after the trip to Richmond, Susan woke up at 6:30 with the same jolt of nervous energy she'd suffered every Monday for the last several months. Over the next two weeks, while she worked on an Izod fall press kit, she rarely made it to Profile. She recalls, "I resented that."

By the end of May, Rowland had given her a $5,000 raise. But Susan had already started to talk about quitting. With Joe's salary and no children to support, Susan had the rare privilege of considering the option. "The question was, was this what I wanted to do for the rest of my life," she recalls. "I wasn't sure I wanted to do this for *any* amount of money. I was pounding myself numb."

Susan began spending what spare time she had with a former roommate who was on a maternity leave. Other friends had confided that a maternity leave now looked enticing. "I didn't want to need an excuse," Susan recalls. "I just felt something big in my life had to change."

During the first week of June last year, Susan decided to resign. She agreed to stay through July 13 to finish the Izod fashion show. "I said to myself, 'This is the last lap in the race, I'm going to deliver this,' " she recalls.

Several times before Susan left, her bosses tried to get her to agree to take only a leave of absence. Candace Leeds, a senior V.P., recalls thinking that Susan would never step off the fast track. "I thought she was going to become a V.P. and then a senior V.P.," Leeds recalls. "I think it takes a lot of courage to quit, because you sort of disappear."

On Susan's last day, she gave away her plants and packed her papers into four transfiles. Mary Woolley summoned her for a status report that turned out to be a ruse for a surprise party. Susan had a glass of champagne. At a quarter to six, she collected her wedding picture and gifts and stopped to say good-bye to the mail clerk. Then she took the elevator down and walked out the door. "I wasn't sure how I would adapt to a stress-free life," she recalls.

OVER THE SUMMER, SUSAN turned down three job offers and concentrated on perfecting a tan at Cedar Beach. "It was the first time I ever remember that I didn't have circles under my eyes," she recalls. Although she continued to use her Time Design, entries dwindled to dates with her husband and friends. The only standing appointment she kept from her former life was the morning aerobics class at Profile.

"I felt like I was in slow motion," she recalls. "Everyone else was on their way to work and I was going home."

After exercise, Susan got back to the apartment in time to have coffee and read the papers with Joe. One morning, they strolled across Central Park to see the van Gogh exhibit at the Metropolitan Museum of Art. In time, Susan began volunteering one day a week at the battered women's program at the city's Victim Services Agency. Instead of eating out, she took pleasure in having dinner ready when Joe got home from work. She made use of her MixMaster and perfected fancy desserts such as her Orient Express chocolate torte. The couple started considering having children. And at a party, her mother introduced her by saying, "This is my daughter the housewife."

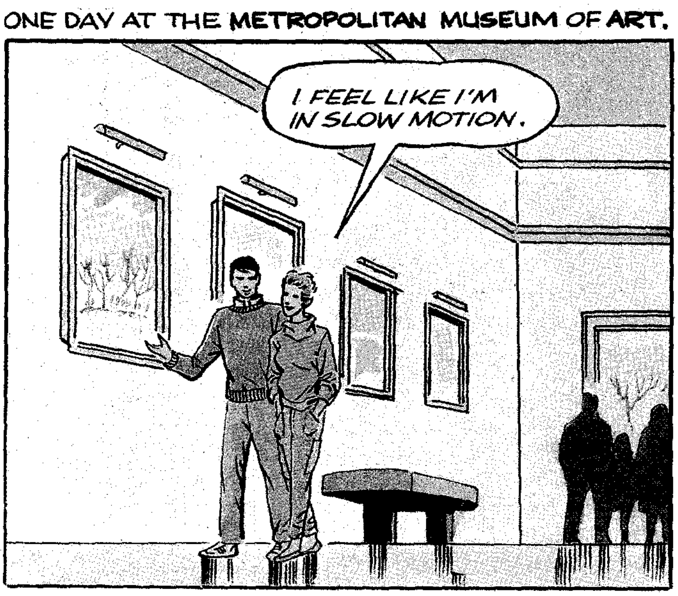
As Joe and Susan adjusted to living on one paycheck, they agreed that she ought to be able to get around on an allowance of $75 a week. She says it was a challenge to tour the city by bus and subway. It was also a relief to arrive everywhere early. But whenever Susan ran short of money, she had to remind herself that she could not dip her card into an automatic cash dispenser.

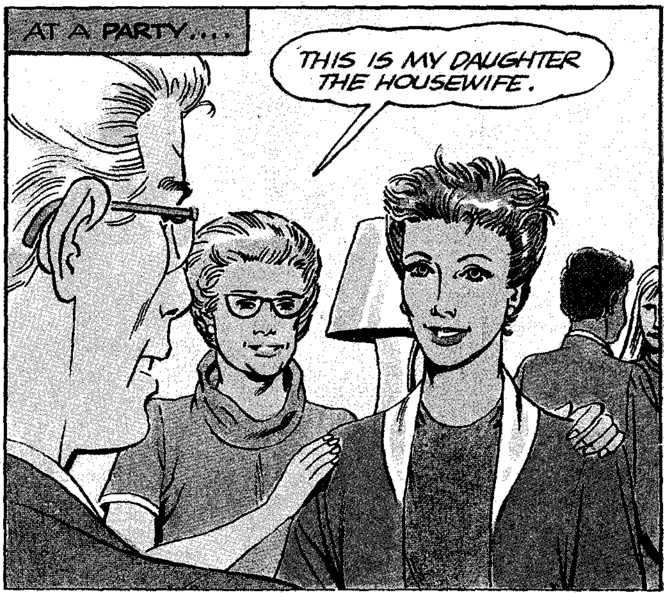
One day, Susan stopped into her Manufacturers Hanover branch for a rush clearance on a check. After a bank officer handled it, he suggested she apply for the courtesy of an overdraft for the future. Susan started to fill out the forms, then stuffed the application in her purse and left.

"I came to the question of employment and salary, and I realized I don't have either," she says. "I never thought in a million years that this would happen. I had felt—I'll never *not* work. Older women didn't work. Not my generation."

On July 13, it will be a year since Susan left the Rowland Company. She has taken on several free-lance assignments in recent months for spending money. Lately, she has been free-lancing three days a week with Stawasz Public Relations at Jordan, Case & McGrath.

"But I feel very strongly, *never again* am I going to allow work to become the main event in my life," she says. "I feel like there's a calm to my life, my days, everything I do."


ONE DAY AT THE METROPOLITAN MUSEUM OF ART.
I FEEL LIKE I'M IN SLOW MOTION.


AT A PARTY....
THIS IS MY DAUGHTER THE HOUSEWIFE.

THE HIGH COST OF BABY-BOOMING

BY VERONICA McNIFF

THE UPWARDLY MOBILE CHILD

FIRST-YEAR COSTS:

GETTING STARTED	$ 2,084.76
MAKING ROOM*	14,193.80
PAYING FOR CHILD CARE	7,638.00
NECESSITIES	1,987.31
CLOTHING	728.89
EQUIPMENT FOR OUTINGS	213.80
SAFETY MEASURES	62.97
FIRST BOOKS FOR BABY	56.10
MILESTONES	711.89
	$27,677.52

*Presuming parents move to a larger apartment.

PLAINLY, HAVING A CHILD can drastically change the financial lives of fast-track working couples. But few people ever sit down and do the arithmetic to find out just how expensive this most emotional of decisions can be.

Prospective parents think in terms of the obstetrician's bill, a maternity wardrobe, a crib, a stroller, many boxes of diapers, toys, tiny garments, and, in a few months, someone to take care of the baby during working hours. But the real cost, from the pregnancy test through such minutiae as nursing pads, Neosporin ointment, and a year's worth of dropped rattles, can mount much higher. Indeed, having done the computations, I've discovered what must be the ultimate contraceptive: cost analysis.

Here is an estimate of what you would spend during your baby's first year of life if you had to *buy* all the clothing, furniture, and other equipment he or she will need. Luckily, you won't have to shell out money for many of these items. Still, they have to be provided—bought, borrowed, or received at showers—and totting up the costs yields a figure that's absolutely staggering.

How did I come up with these numbers? I based my research on what several couples spent during their baby's first year. I got much of my information from one particular upwardly mobile couple and one particular wealthy couple; several other sets of parents also contributed data. But no couple could supply me with a notebook detailing *everything* they'd spent on child-rearing. For many categories (maternity clothing, say, or furniture for the baby's room), I checked with stores to see what the average customer spends for specific items; then I scaled those figures down a bit. Insurance agents, doctors, and hospitals provided the figures on medical expenses.

Based on all this research, I came up with likely expenses for two hypothetical working couples—the parents of the "upwardly mobile child," who earn about $85,000 a year, and the parents of the "privileged" child, who earn about $200,000 a year.

All of these listings are judgment calls. Every figure, however, is based on what my sources actually spent or what a store or manufacturer considered sensible and usual. Indeed, parents are likely to spend *more* for the items I've listed than the figures given here. For one thing, sales tax must be added to most items. For another, in the upwardly-mobile-child section, I chose, in most cases, the least expensive model or style that the store

THE PRIVILEGED CHILD

FIRST-YEAR COSTS:

GETTING STARTED	$ 4,765.08
MAKING ROOM*	40,336.14
PAYING FOR CHILD CARE	19,366.88
NECESSITIES	2,224.34
CLOTHING	1,408.99
EQUIPMENT FOR OUTINGS	787.24
SAFETY MEASURES	70.93
FIRST BOOKS FOR BABY	56.10
MILESTONES	2,527.51
	$71,543.21

*Presuming parents move to a larger apartment.

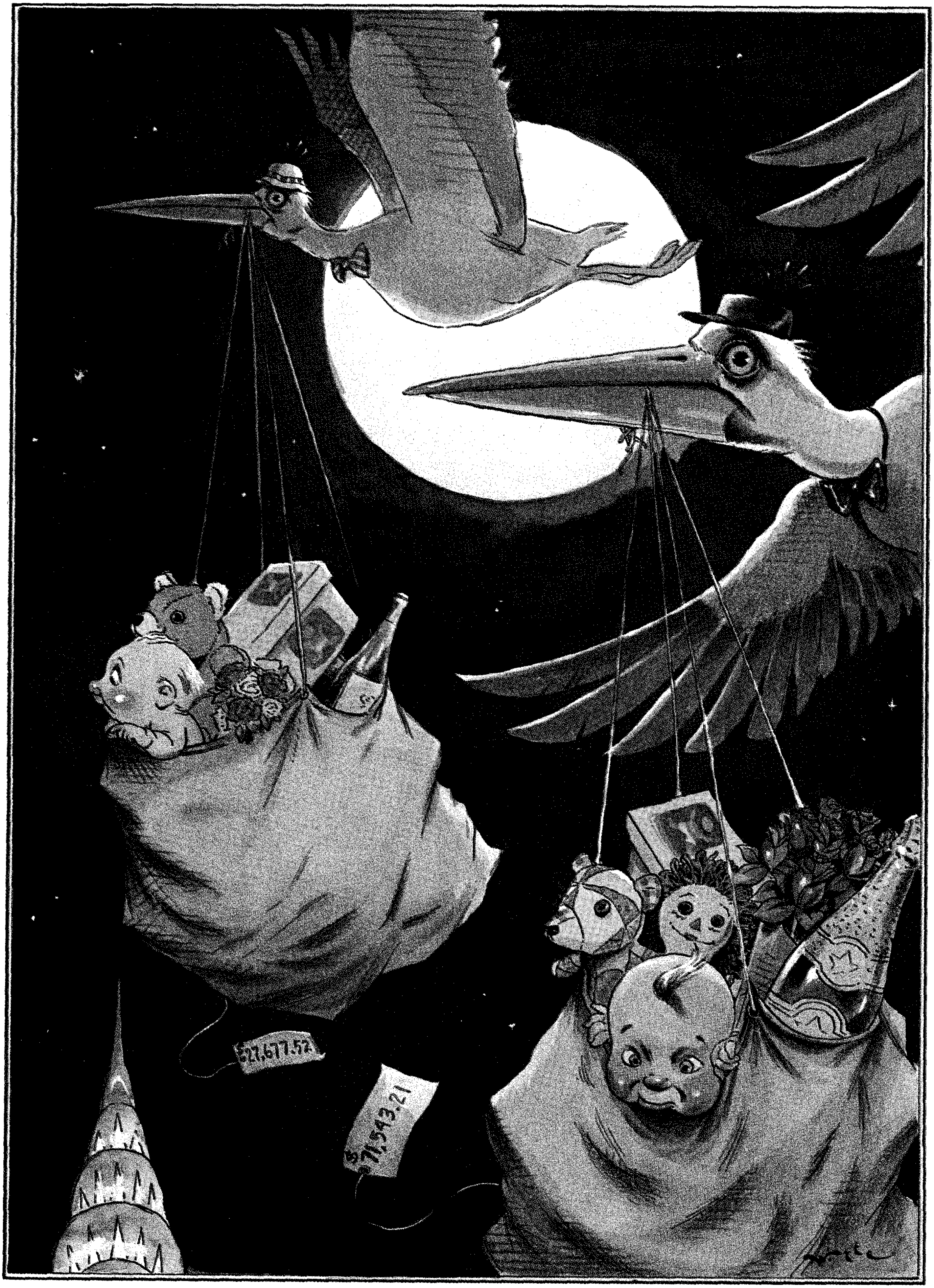

$27,677.52
$71,543.21

ILLUSTRATION BY MICHAEL WITTE

carried. And many couples' medical-insurance plans will be less generous than the plan used as my guide.

The most extravagant-sounding totals (the $1,551.90 spent on a celebration party, for instance, or the $1,922.20 shelled out for video equipment and other items for "preserving the memories") were the wealthy couple's actual expenditures. Most prices in the listing for the upwardly mobile child came from department and discount stores.

Not every couple moves to a new apartment when the baby arrives. And such stratagems as buying at discount, borrowing maternity clothes and nursery equipment, and sharing child-care costs make a real financial difference. Still, even assuming that the totals I've come up with will be reduced by, say, 20 percent through borrowing, gifts, discount-store shopping, and doing without some of these items, who would have believed that having a baby could cost *this* much? And the major expenses—nursery school, private school, and college—are still to come.

THE UPWARDLY MOBILE CHILD

(First-Year Cost, $27,677.52)

GETTING STARTED

Buying a Maternity Wardrobe

Wardrobe bought at Reborn (one business suit, four day dresses, two jumpers, two shirts, one swimsuit, two pairs of pants, two T-shirts, three bras, four pairs of panties, two slips, twelve pairs of panty hose, one silk evening dress): **$722.50**

Paying the Medical Bills

Pregnancy test, $20; ob-gyn fees, $2,500; amniocentesis (including counseling and lab work), $600; ultrasound, $150; fetal monitoring (twice), $100; Lamaze classes, $120; semi-private hospital room (three days at $341 per day), $1,023; use of labor and delivery rooms, $670; pharmacy and lab tests, $210; miscellaneous hospital costs, $120; telephone, $10.50; nursery fee, $555; lab fees for baby, $50; baby's pharmacy fees, $10. Total, $6,138.50. I have made these estimates with the help of New York University Medical Center. If both parents submitted the bills to their respective insurance companies, they might be covered for, say, 90 percent of these costs (insurance differs from plan to plan) and therefore end up paying 10 percent of the expenses themselves. **$613.85**

It's a Boy/Girl!

Long-distance phone calls from hospital room, $48; flowers from father, $20; one bottle of sparkling wine, $9; Chinese dinner for two, $23.70; one box of chocolates, $12: **$112.70**

Getting Back Into Shape

Mother's postpartum exercise: sit-ups at home. New clothes (one pair of jeans, one shirt, two bras): **$93**

Celebrating the Birth

Sixty-four birth announcements, $20; 64 stamps, $14.08; baby's party outfit, $45; food for a 24-person party, including cake, $192; one case of Martin-Laurent NV champagne (K & D Wines & Spirits), $108; paper goods, $27; flowers, $18: **$424.08**

Reading Up on Rearing a Child

Dr. Spock's Baby and Child Care (Dr. Benjamin Spock and Michael Rothenberg), $4.95; *The Magic Years* (Selma Fraiberg), $7.95; *Infants and Mothers* (T. Berry Brazelton), $12.95; *The First Twelve Months of Life* (Frank Caplan, editor), $4.95; *The First Year of Life* (Nina R. Lief), $11.95; subscription to *Working Mother*, $11.95: **$54.70**

Nursing the Baby

Two nursing bras, $29; 72 nursing pads, $5.98; breast pump, $28.95: **$63.93**

MAKING ROOM

Moving to a Larger Apartment

Move from one-bedroom apartment (rent, $950 per month) in a rent-stabilized building in the East Eighties to a two-bedroom non-rent-stabilized apartment in the same neighborhood (rent, $1,975 per month); increase in yearly rent, $12,300; moving costs, $370: **$12,670**

Furnishing the Baby's Room

Two striped mini-blinds, $72; unpainted four-drawer chest, $79; primer and paint, $25; combination portable playpen, crib, and changing table, $80; area rug, $89.95; framed Marimekko-fabric wall hanging, $30; wicker shelf, $29.99; wicker clothes hamper, $43.99; plastic trash can for diapers, $7.95; mirror, $9.99; containers for baby-care items, $22; four mini-laundry baskets for toy storage, $23.80; white wicker rocking chair for nursing (the Wickery), $149.95; unpainted toy chest, $60; child's unpainted rocking chair, $29; electrical-outlet night-light, $3.95: **$756.57**

The Crib

From Ben's Babyland—natural-finish wood crib, $170; mattress, $50; four crib sheets, $22.40; two rubber sheets, $16; comforter, crib bumper, and pillow set, $70; crib "activity center" toy, $18; crib "stringer" toy, $17; mobile, $20; musical pillow (Macy's), $15.50: **$398.90**

The Bassinet

Our prototypical parents decide not to purchase one.

Other Nursery Supplies and Equipment

Plastic brush-and-comb set, $3.99; painted-china baby-picture frame, $13.95; set of baby-clothes hangers, $3.89; white Jenny Lind–style high chair (Wicker Garden's Baby), $150: **$171.83**

Toys

From Penny Whistle Toys—soft toys, $50; Johnson & Johnson Tracking Tube toy, $6.50; Fisher-Price Activity Center, $15; Ambi Handy Dandy, $7; Ashai bath blocks, $16; Ambi Active Baby, $11.50; Galt baby shapes, $13.25; ten-inch ball, $4.50; Child Guidance Block Wagon, $28.50; Lil Folkswagon, $22.50; Galt cloth blocks, $21.75: **$196.50**

PAYING FOR CHILD CARE

Housekeeper at end of second month after birth ($150 per week for 40 weeks—no agency fee; found through friends), $6,000; housekeeper's "walk around" money for 40 weeks, $200; food for housekeeper, $400; Christmas bonus (one week's salary), $150; assorted small gifts (Easter, birthday, special thanks, etc.), $30; emergency sitter ($36 per day for three days), $108; teenage baby-sitter one night per week (five hours at $3 per hour) for 50 weeks, $750: **$7,638**

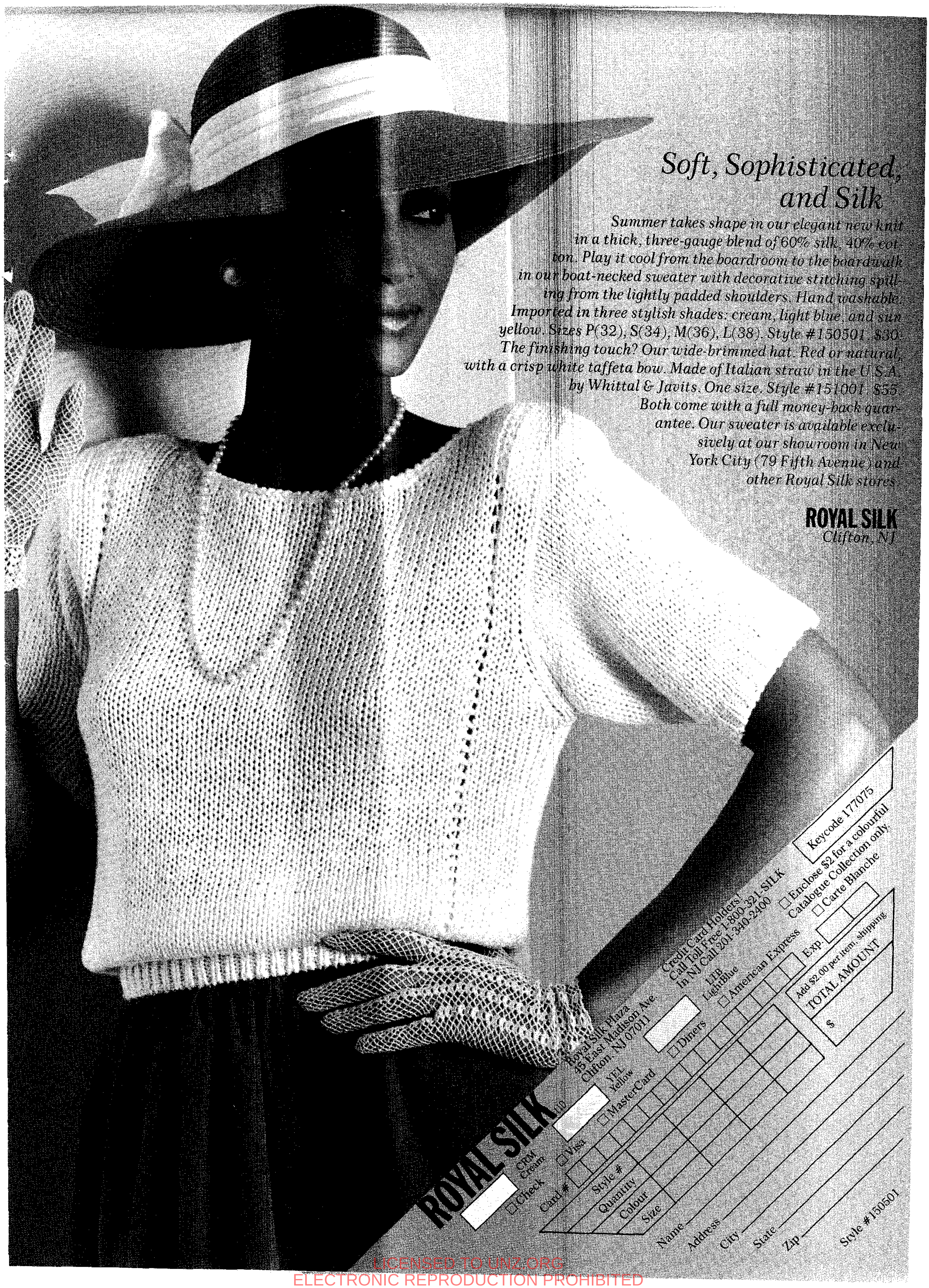
NECESSITIES

Bottles, Bibs, Utensils, Food

Six four-ounce Evenflo bottles, $5.94; six eight-ounce Gerber Nuk bottles, $13.74; three bottle brushes, $2.97; three nipple covers, $1.04; two sets of baby-food-bottle covers, $3.98; six everyday bibs, $20.94; two heart-print bibs, $13; two Binky crumb-catcher bibs with plastic pocket, $5.58; Binky rubber-tipped spoon, $1.39; Enfamil pre-mixed formula (one case per week for 20 weeks), $250.80; milk (three half-gallons for 32 weeks), $133.84; baby cereal (one box every other week for 16 weeks), $10.40; baby food in jars for 224 days (about $2 per day), $448; one bunch of bananas every two weeks for sixteen weeks, $19; cookies, $40; juice in six-packs for travel (32 weeks' worth), $60.50; orange or apple juice in concentrate form (two per week for 32 weeks), $82.56: **$1,113.68**

Pacifiers, Teethers, Pharmacy Supplies

Eight pacifiers $15.11; eight boxes of A and D ointment, $19.84; aspirin-free pain-reliever drops, $3.57; Neosporin antiseptic ointment, $2.89; Amoxicillin



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Summer takes shape in our elegant new knit in a thick, three-gauge blend of 60% silk, 40% cotton. Play it cool from the boardroom to the boardwalk in our boat-necked sweater with decorative stitching spilling from the lightly padded shoulders. Hand washable. Imported in three stylish shades: cream, light blue, and sun yellow. Sizes P(32), S(34), M(36), L(38). Style #150501 $30. The finishing touch? Our wide-brimmed hat. Red or natural, with a crisp white taffeta bow. Made of Italian straw in the U.S.A. by Whittal & Javits. One size. Style #151001 $55. Both come with a full money-back guarantee. Our sweater is available exclusively at our showroom in New York City (79 Fifth Avenue) and other Royal Silk stores.

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A D V E R T I S E M E N T

Atlantic CITY Entertainment WEEK

JULY 17-JULY 27

ATLANTIS

Atlantis Cabaret Theatre 800-CABARET (Outside New Jersey) or 201-343-4200 (Teletron)
7/16–21 *All Night Strut* with Pudgy
Show Times: 8 & 11:30 P.M.
Ticket Prices: Tues-Fri & Sun $10 & $12.50
Sat $12.50 & $15
7/23–7/28 David Copperfield with Pudgy
Show Times: 8 & 11:30 P.M.
Ticket Prices: Tues-Fri & Sun $12.50 & $15
Sat $15 & $17.50

BALLY'S

The Spa at Bally's 1-800-772-7777 x 4600
Atlantic City's Newest Form
of Entertainment
40,000 Square Feet of Pure Pleasure

HARRAH'S MARINA

Broadway by the Bay Theater 800-257-0476
6/27–9/15 Chita Rivera and Harry Guardino
in *Chicago*. Also starring Kirsten Childes.
Show Times: Tues-Sun 8 & 11:30 P.M.
Ticket Price: $12.50

RESORTS INTERNATIONAL

Superstar Theatre 609-340-6830
7/18–7/23 Connie Francis,
Marty Allen & Steve Rossi
Tickets start at $11
7/25–7/28 Alan King & Marilyn McCoo
Tickets start at $10
Call theater for show times

TROPICANA

Tropicana Showroom 609-340-4020
7/13–9/8 *Uptown . . . It's Hot!*
choreographed and directed by Maurice Hines
Show Times: Mon, Wed, Thurs & Sun 8:30 P.M.
Fri & Sat 8:30 & 11:30 P.M.
Ticket Prices: Mon, Wed, Thurs & Sun $15
Fri & Sat $17.50

All performances subject to change.

antibiotic medicine, $16.58; cough-and-cold medicine, $5.88; two fever strips, $5.96; sunscreen, $5.95; four containers of dusting cornstarch, $11.80; two bottles of liquid soap, $3.98; large bottle of baby shampoo, $3.89; two boxes of Q-Tips, $4.58; four packages of cotton balls, $8.92; Poly Vi-Sol vitamin drops, $6.69: **$115.64**

Diapers

Six boxes of newborn-size Luvs diapers, $58.74; 30 boxes of medium-size Luvs, $293.70; 31 boxes of large-size Luvs, $303.49; twelve Birdseye cloth diapers for burping, $12.99; three rolls of diaper tape, $3.87: **$672.79**

Bathing Supplies

Three hooded towels, $17.85; four washcloths, $3.90; sponge-bath form on which to lay baby, $7.95; assorted bath toys, $15: **$44.70**

Pediatric Care

Eight visits ($35 each), $280; three shots, $75; two blood counts, $50. The total, $405, could, like the hospital costs above, be 90 percent reimbursable under the couple's two medical-insurance plans: **$40.50**

CLOTHING

For Daytime

Clothes bought at one-day sales at major department stores or Ben's for Kids: two infant sweater sets, $23.90; four newborn-size stretch suits, $31.96; eight larger stretch suits, varying sizes, $80; one pair of booties, $1.95; one stroller suit or snowsuit, $38; one "best" outfit, size six months, $32; one "visiting" outfit, size six months, $25; eighteen pairs of socks, $34.02; one pair of shoes (sneakers), $16; one winter hat, $8; one summer hat, $8; one romper outfit, $11; one sunsuit, $7.99; one T-shirt-and-terry-cloth-pants set, $9.95; two T-shirts, $7.98; one party outfit, $27; one cardigan, $7; one sweater, $13; one bunting, $23; four daywear outfits, $52; four pairs of overalls, $69; four cotton-and-polyester turtlenecks, $12; two flannel shirts, $14: **$552.75**

For Bedtime

Three undershirts, size three months, $12.75; three undershirts, size six months, $13.50; two drawstring bed gowns, $24; two winter-weight sleep sacks, $25.90; three receiving blankets, $39; shawl for cuddling, $13.99; one "visiting" nightgown, $22; one kimono set, $25: **$176.14**

EQUIPMENT FOR OUTINGS

Diaper bag, $11.95; Snugli front carrier, $39.95; MacLaren folding stroller, $89.95; (the cost of a baby carriage has not been included because relatively few Manhattan couples buy one); stroller bag for baby necessities, $7.95; storm cover for stroller, $20; Dyn-o-mite infant car seat, $25; liner, $19: **$213.80**

SAFETY MEASURES

Four packs of drawer latches, $11.40; three doorknob covers, $1.89; twelve safety caps for electrical outlets, $1.98; no-slip bath appliqué kit, $9.95; refrigerator latch, $2.89; four packs of cabinet-door latches, $7.96; safety gate, $19.95; high-chair harness, $6.95: **$62.97**

FIRST BOOKS FOR BABY

Big sellers at Eeyore's Books—*I Am a Bunny* (Richard Scarry), $2.95; *Brimax Show Baby Books* (set of four), $12.40; *Baby's Book of Babies* (Sabrina Withall), $4.95; *Baby's Lap Book* (Kay Charao), $9.95; *Pat the Bunny* (Dorothy Kunhardt), $4.95; *Goodnight Moon* (Margaret Wise Brown), $7.95; *The Very Hungry Caterpillar* (Eric Carle), $12.95: **$56.10**

MILESTONES

Preserving the Memories

Olympus camera, $139.95; fourteen rolls of print film, $60.06; developing costs, $131.18; twenty reprints, $13.60; studio portrait at time of baby's first birthday (offered as a special at department store), $25: **$369.79**

First Birthday

Open house for 30 adults—invitations, $5.85; birthday outfit for baby, $22; new shoes, $23; paper plates, paper napkins, and other paper goods, including party hats for baby guests, $40; crudités for eight baby guests, $8; juice, $1.89; two homemade cakes, $10; candles, 59 cents; candies to decorate cake, $2.50; four six-packs of beer, $15.16; two six-packs of soda, $3.98; one case of sparkling rosé wine, $83.88; charcuterie, cheese, pâté, bread, and crackers, $120; two packages of cookies for babies, $1.18; Jell-O for babies, $1.78; Wet Wipes, $2.29: **$342.10**

First Haircut

Mom does it.

THE PRIVILEGED CHILD

(First-Year Cost: $71,543.21)

GETTING STARTED

Buying a Maternity Wardrobe

Cost of wardrobe bought at Lady Madonna Maternity (business suit, blouson top, business dress, business jumper and top, summer office dress, black pants, two tops, casual weekend dress, beach dress, two swimsuits, coverup dress, two pairs of casual pants, two T-shirt-style tops, one evening dress, one formal dress, four pairs of panties, two slips, twelve pairs of panty hose, and four bras): **$1,880**

Paying the Medical Bills

These expenses will be the same as those of the upwardly mobile couples. It is assumed that 90 percent will be paid by employee medical insurance: **$613.85**

It's a Boy/Girl!
Long-distance phone calls from hospital room, $120; one dozen red roses from father, $42; one bottle of champagne, $18; Chinese dinner for two, $23.70; one box of Godiva chocolates, $38: **$241.70**

Getting Back Into Shape
Mother's postpartum exercise classes (eight sessions at Exercise Plus), $90; new clothes (dress, pants, shirt, two bras) $269: **$359**

Celebrating the Birth
One hundred Tiffany birth announcements, $214; 100 stamps, $22; baby's party outfit (Wicker Garden's Baby), $125; light lunch for a 24-person party (catered by the Silver Palate), $840; decorated eleven-inch christening cake (New York Exchange for Woman's Work), $49.50; one case of Bollinger Grand Année Brut 1979 (Sherry-Lehmann), $251.40; flower arrangement, $50: **$1,551.90**

Reading Up on Rearing a Child
Substitute a subscription to *Parents* magazine ($11.95) for the upwardly mobile couple's *Working Mother:* **$54.70**

Nursing the Baby
These expenses will be the same as those of the upwardly mobile couple: **$63.93**

MAKING ROOM

Moving to a Larger Apartment
Our hypothetical couple moves to a $500,000 two-bedroom co-op with a maid's room. (An East Side co-op that size is likely to cost at least this much.) I am assuming that a cash down payment of $250,000 is required, that our couple is granted a $250,000 co-op loan at 12 percent interest, and that 95 percent of the money paid back on the loan the first year is applied toward the interest. I am also assuming that our couple is in a 49 percent tax bracket, and that the amount of interest the parents have lost by withdrawing $250,000 from savings for the cash down payment is $25,000. Considering all these factors, and the tax advantages of buying a co-op, their net yearly carrying cost for this apartment is $38,303.52. The yearly rental in their old one-bedroom apartment was $15,600, so buying the co-op has increased their housing cost by $22,703.52 this year. Other costs: placement points required by the bank for giving the mortgage, $3,750 (net of tax benefits); real-estate attorney's fees, $1,500; moving costs, $1,100; wall restoration, painting, etc., $3,000. Total increase in housing costs the first year: **$32,053.52**

Furnishing the Housekeeper's Room
From Conran's—bed, $125; mattress and box spring, $160; dresser, $90; nightstand, $55; chair, $49; rug, $75; miniblind for window, $36.95; wastebasket, $9.95; mirror, $12.95; two sets of sheets, $50; pillow, $24; pillowcases, $16; comforter, $98; bedside lamp, $29.95; bath mat, $6.95; two hand towels, $5; two bath towels, $19.90; shower curtain, $9.95. Other items: telephone, $32.99; phone-bill increase ($5 per week for 50 weeks), $250; thirteen-inch color TV (Trader Horn), $169; Group W cable installation, $43.19; two cable packages, $458.76; "black box" cable-TV tuner-unit deposit, $25; alarm clock-radio, $24.95: **$1,877.49**

Furnishing the Baby's Room
Wallpaper border, fourteen yards, $26.60; two pairs of white eyelet curtains (Gimbels), $40; white-laminate bookshelf-and-toy-cupboard wall unit (Little Wolf Cabinet Shop), about $1,500; two opaque room-darkening shades (Stanley Schoen, Inc.), $120; wall-to-wall carpeting (Einstein Moomjy), $500; antique-quilt wall hanging (Sweet Nellie), $695; wicker shelf, $29.99; wicker clothes hamper, $43.99; plastic trash can for diapers, $7.95; mirror, $80; containers for baby-care items, $22; Childcraft chest-of-drawers changing table (Ben's for Kids), $295; four Rubbermaid mini-laundry baskets for toy storage, $23.80; antique wicker rocking chair for nursing (Wicker Garden's Baby), $995; child's antique rocking chair, $95; electrical-outlet night-light, $3.95: **$4,478.28**

The Crib
White bentwood crib (Ben's for Kids), $225; orthopedic mattress, $70; four crib sheets, $50; two rubber sheets, $17.90; white eyelet comforter, crib bumper, ruffle, and pillow set (Wicker Garden's Baby), $375; appliquéd crib sheet and pillowcase, $59.50; musical pillow, $12; crib "activity center" toy, $14.95; crib "stringer" toy, $17; mobile, $37: **$878.35**

The Bassinet
White painted-wicker bassinet on stand (Wicker Garden's Baby), $200; white eyelet bumper, $80; white eyelet comforter, $80; four bassinet sheets, $36: **$396**

Other Nursery Supplies and Equipment
Sterling-silver-backed brush-and-comb set, $58.50; sterling-silver baby-picture frame, $32.50; natural-wood high chair, $150: **$241**

Toys
Add a toy box with safety hinge (Ben's for Kids), $125, a handmade Raggedy Ann–type doll, $55, and a quilted cow with antique patches (Sweet Nellie), $35, to the expenses of the upwardly mobile couple: **$411.50**

PAYING FOR CHILD CARE

Salary of nurse for baby (from Gilbert Child Care Agency) for fourteen days, $980; salary of live-in housekeeper (from Gilbert Child Care Agency) for 52 weeks,

TENNIS.
AS DEFINED
BY PIMM'S.

FOOT FAULTER. Always preceded by Pimm's, i.e., Pimm's Foot Faulter. An unmistakably good serve.

FIRST SERVICE. Toss 2 oz. Pimm's over ice. Lob in a wedge of orange. Follow through with club soda.

WIDE, LONG, DEEP. This describes the optimum container from which to sip a Pimm's Foot Faulter. (See GRAND SLAM)

SERVICE LINE. The queue at the bar for Pimm's.

LINESMAN. The bartender.

LOVE. Isn't it obvious? Your deepest, innermost feelings for Pimm's.

BACKHAND. What you should give the next person who tries to take away your Pimm's before you're through.

RACQUET. What you should make if your host runs out of Pimm's.

GRAND SLAM. Those 4 cups every Pimm's lover should own. And we're giving them away. For a free set of unbreakable Pimm's cups, write to Oxford Display, P.O. Box 10143, Louisville, KY 40210. Send $1 for postage and handling. Void where prohibited.

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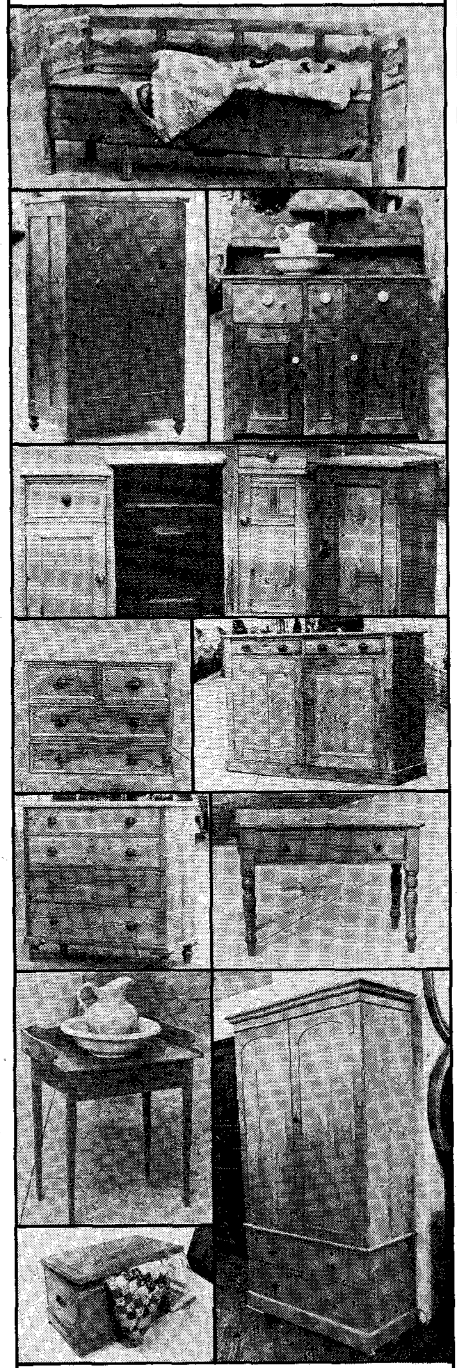
Our customers asked for it.
WE BROUGHT ENGLAND TO THE HEART OF N.Y.C.



New shipment just arrived.
Fargo's experienced buyers just got back from the English Countryside with a huge assortment of some of Englands finest antiques. Everything from Antique Pine Corner Cup Boards to a collection of over 30 Armoires. Every piece in mint condition.
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$14,300; fee to agency for housekeeper, $660; one year of Social Security tax, $1,008.28; food for employee for 50 weeks, $1,300; "walk around" money, $500; Christmas bonus (one week's salary), $275; small gifts (Easter, birthday, special thanks, etc.), $70; emergency baby-sitter (from Finnish Agency), nine hours a day for three days, $273.60: **$19,366.88**

NECESSITIES

Bottles, Bibs, Utensils, Food

Add two hand-painted bottles, $16, a Wedgwood Peter Rabbit mug-dish-and-bowl set, $39, and two Tommee Tippee cups, $3.78, to the expenses of the upwardly mobile couple: **$1,172.46**

Pacifiers, Teethers, Pharmacy Supplies

Add a sterling-silver teething ring, $60, to the expenses of the upwardly mobile couple: **$175.64**

Diapers

These expenses will be the same as those of the parents of the upwardly mobile child: **$672.79**

Bathing Supplies

Three hooded towels, $25.50; six washcloths, $21; sponge-bath form, $8.50; apron for mom or dad, $18.95; wicker hamper for baby clothes, $42; assorted bath toys, $25: **$140.95**

Pediatric Care

First visit to well-known pediatrician, $100; eight additional visits ($50 each), $400; three shots, $75; two blood counts, $50. The total, $625, could be 90 percent reimbursable: **$62.50**

CLOTHING

For Daytime

Clothes bought at major department stores, Ben's for Kids, or the Wicker Garden's Baby—two cotton hats, $12; two infant sweater sets, $33; four newborn-size stretch suits, $44; six stretch suits in varying sizes, $78; two pairs of booties, $11; one stroller suit or snowsuit, $75; one "best" outfit, size six months, $75; one "visiting" outfit, size six months, $35; eighteen pairs of socks, $71.10; one pair of first shoes, $27.50; two winter hats, $24; two sun hats, $24; one day dress, $15; two sunsuits, $24; two T-shirt-and-terry-cloth-pants sets, $33.90; one "alma mater" T-shirt, $4.99; one party outfit, $45; one cardigan, $16.50; one sweater, $38.50; four pants-and-diaper covers, $24; four party bibs, $39; bunting, $36.50; nine padded hangers, $28.50; four daywear outfits, $122; six pairs of overalls, $84; six cotton turtleneck shirts, $54; two flannel shirts, $18: **$1,093.49**

For Bedtime

Four undershirts, size three months, $18; four undershirts, size six months, $18; four drawstring bedgowns, $48; three winter sleepers, $51; four receiving blankets, $84; handwoven shawl for cuddling, $26; one "visiting" nightgown, $36.50; one kimono set, $34: **$315.50**

EQUIPMENT FOR OUTINGS

Diaper bag, $29.95; Snugli front carrier, $55; Baby Bjorn changing pad, $25; MacLaren folding stroller, $89.95; (the cost of a baby carriage has not been included because relatively few Manhattan couples—even if they're wealthy—buy one); stroller bag for baby necessities, $7.95; Sassy Seat clip-on chair for restaurant tables, $19.95; Strolee deluxe car seat, $89.95; liner, $28; bouncer seat for floor or table, $24.95; mosquito net for stroller, $4.59; sun shade for stroller, $17; storm cover for child in stroller, $20; Gerry backpack carrier, $39.95; Snugli carry bed for travel, $55; three sheets for carry bed, $30; taxi fares ($5 per week for 50 weeks), $250: **$787.24**

SAFETY MEASURES

Add four sets of table-corner covers, $7.96, to the expenses of the upwardly mobile couple: **$70.93**

FIRST BOOKS FOR BABY

These books will be the same as those bought by the parents of the upwardly mobile child: **$56.10**

MILESTONES

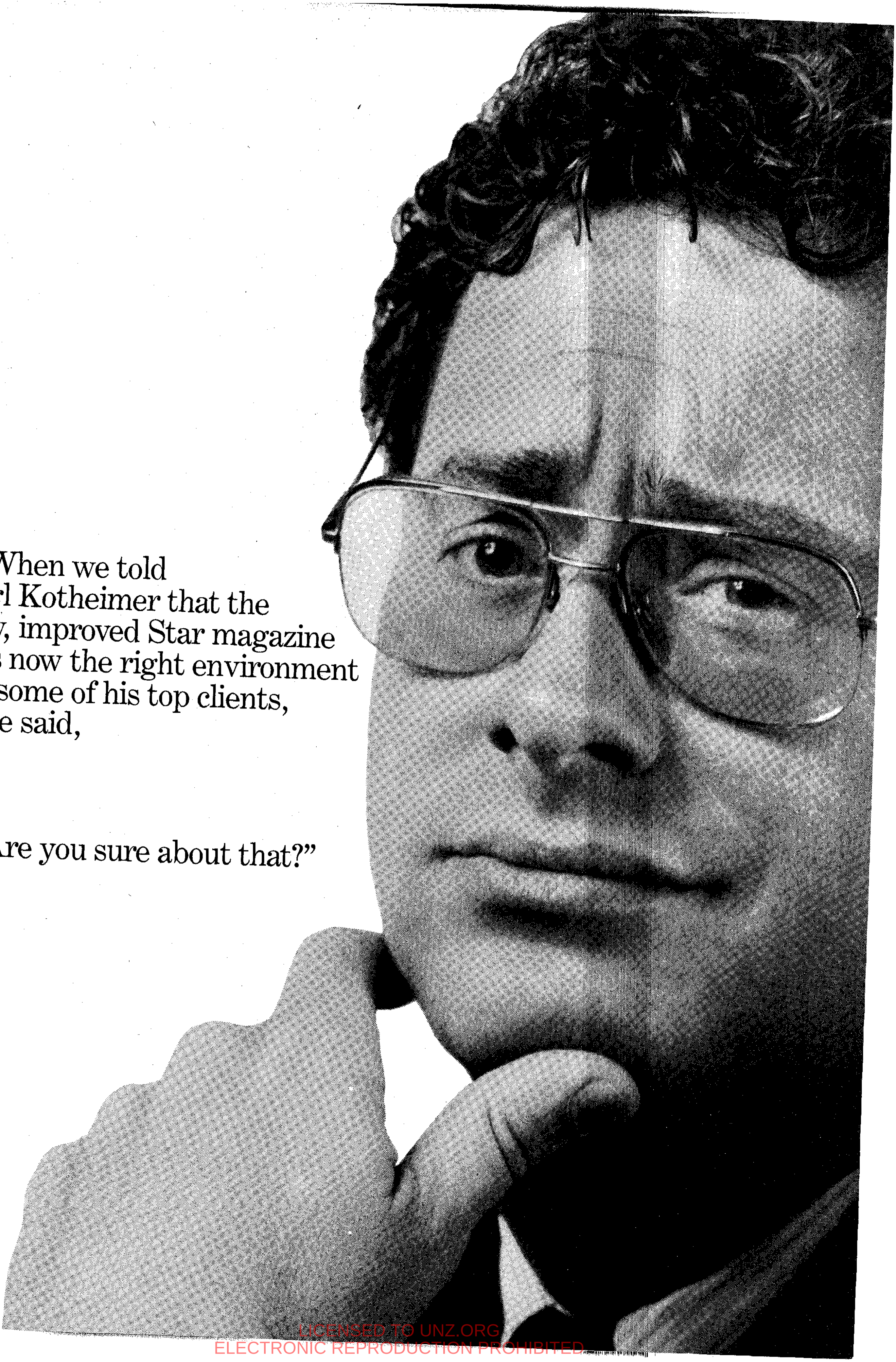
Preserving the Memories

Kodavision video camera (Moormend's, no longer in stock), $1,300; six video cartridges, $55; 24 rolls of color film for still camera, $80.40; developing costs, $254.16; 48 reprints, $32.64; studio portrait, at time of baby's first birthday, by Joshua Hendon Studios—minimum price, $200: **$1,922.20**

First Birthday

Afternoon tea for sixteen adults—invitations, $12.99; outfit for baby, $62; shoes for baby, $32; posh socks, $5.50; party favors for eight guest babies, $36; paper goods, including party hats for babies, paper napkins, plates, cups, $56; crudités for babies, $8; juice, $1.89; chocolate-cream cake decorated with a farmyard scene, to feed sixteen adults and smidgens for the babies (to order, William Greenberg Jr. Desserts, Inc.), $110; candles, 59 cents; tin of Earl Grey tea, $4.30; three dozen oranges for mimosas, $5.67; six bottles of champagne, $108; assortment of cheeses, pâtés, and breads (for sixteen adults, from Pasta & Cheese), $75; assortment of cookies and pastries (Dumas), $41.80; flowers, $24; two packages of Jell-O for babies, $1.78; finger sandwiches for babies, $5; Wet Wipes, $2.29: **$592.81**

First haircut **$12.50**



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Carl Kotheimer that the
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"The people that read The Star are the kind of people that are watching 'Dallas' and 'Dynasty.' That's very, very important because obviously advertisers don't have any problems advertising on 'Dynasty' or 'Dallas.'"

Carl Kotheimer
Senior Vice President
Director of Media & Network Programming
Della Femina, Travisano & Partners Inc.

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His latest outburst has them fighting back
Tax Book Bonus: Seven ways to save money
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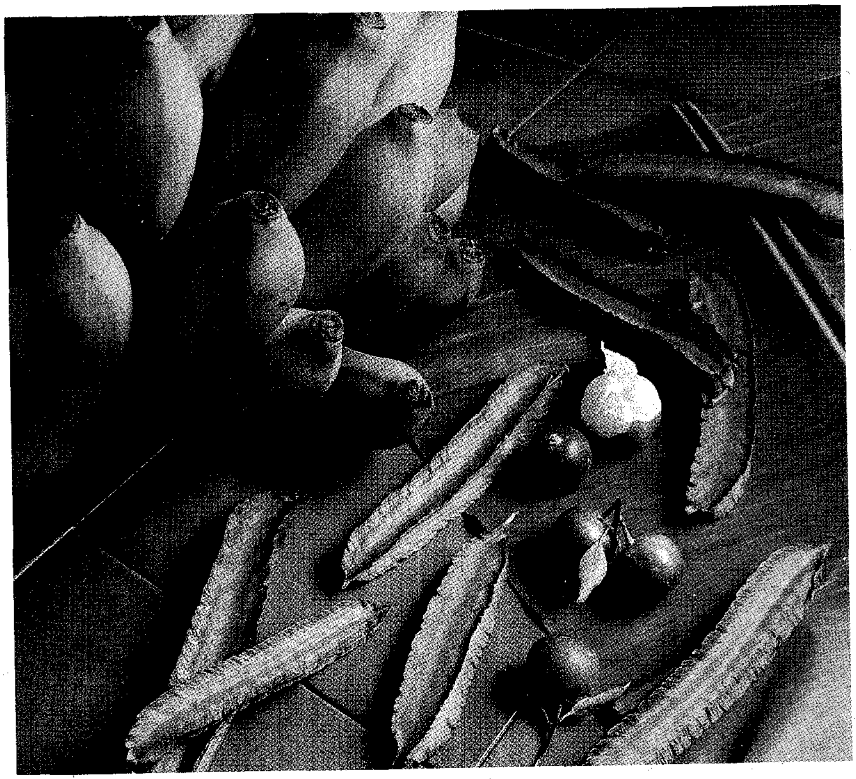
BEST BETS

The best of all possible things to buy, see, and do in the best of all possible cities.

By Corky Pollan

News on First

Baseball may be *our* national sport, but in Japan it's the national obsession. Off to a late start—their first game was played in 1873—Japan now has more baseball teams than we do. Which accounts for the hundreds of vintage Japanese baseball shirts that Harvey and Gary Schefren, owners of the Antique Boutique, were able to amass. The names may be strange—Yodogawa, Kiryoku, Banburues—but the styling is traditional. In sizes extra-small to extra-large (but cut to fit the smaller Japanese frame), they're $9.99 to $22, depending on condition.
ANTIQUE BOUTIQUE/*712–714 Broadway, near 4th Street/460-8830*



Best Bites

Here are three new tastes just in from Florida. Hang these plump and sweet tiny apple-bananas in your kitchen and let them ripen—then feast on them when they're speckled with black ($2.25 a pound). Tender and four-sided, "wing" beans taste like a cross between string beans and artichoke hearts ($3.50 a pound). Or try cooling calamondin limes—they're tiny and green but have a delicious bitter-orange taste ($3.50 a pound). **—Colette Rossant**
DEAN & DELUCA/*121 Prince Street/431-1691*
JIM & ANDY'S/*208 Court Street/Brooklyn/(718)522-6034/Beans and limes only*

LAY-BOYS
13
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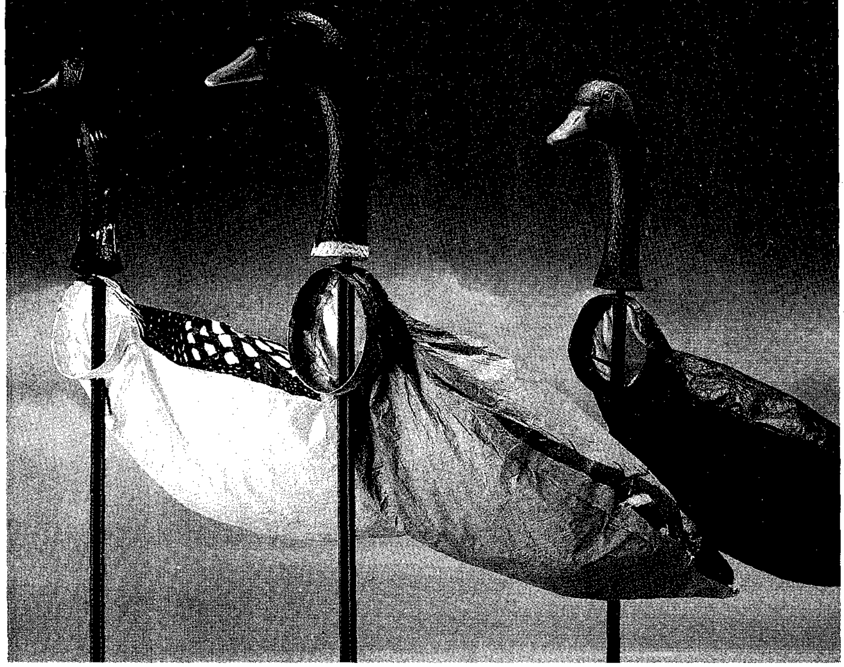
Fowl Weather

We've had utilitarian wind socks and fanciful ones. Now we have these whimsical wind cones (made by the handicapped) alighting on our lawn. There's a gaggle of geese—plus loons and mallard—all made of plastic and Tyvek (a material in astronaut gear) so, like real waterfowl, they thrive in the rain ($12).

MUSEUM OF AMERICAN FOLK ART SHOPS/*125 West 55th Street (245-8296) and Rockefeller Plaza Promenade (247-5611)*

PENNY WHISTLE TOYS/*448 Columbus Avenue, near 81st Street (873-9090), and 1283 Madison Avenue, near 91st Street (369-3868)*



Summer Stock

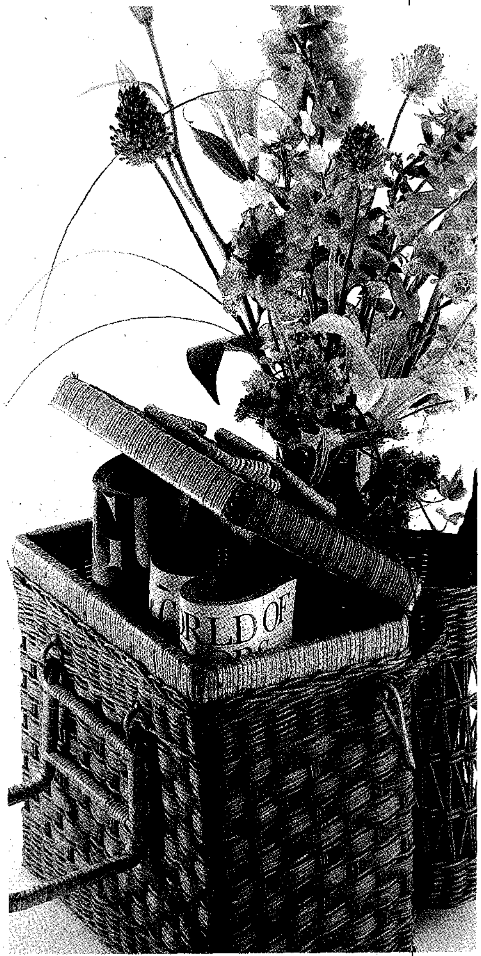
The folks at Macy's want to help. They don't want you schlepping through the city searching for the perfect passport holder, traveling iron, or mini-gym for this summer's European excursion. So they've opened a new shop crammed with everything you need to make your traveling life carefree. The mix is eclectic: from the indispensable (combs, $1.75, and shaving kits, $17) to the self-indulgent (vintage silver-plated flasks, $125); from the practical (traveling dental kits, $3.50) to the frivolous (satiny eyeshades with stitched-on eyelashes, $12). And from the inexpensive (compressed *petit* terrycloth towels, $4 to $4.50) to the pricey (Staffordshire enamel sewing kits, $138).

BON VOYAGE SHOP
Macy's/34th Street Balcony

AIR LAND AND SEA
FINISHED WITH ENGINES
STOP
STAND BY
SLOW
ASTERN
AHEAD
HALF
FULL
CHARLES D. HOLMES & CO. ENGINEERS HULL

A Stay in the Country

Elizabeth Clark has spent her life in lipsticks, perfumes, and cars—not in *le haut monde* but in the corporate world of Revlon and General Motors. Recently, Clark (with silent partner Albert Shepard) opened a business of her own. Now she's into flowers, exquisite *objets,* and charming baskets for houseguests to carry out to the country. There's a rainy-day basket that will transform a downer into a delight. It's stuffed with English whodunits, European fashion magazines, crossword puzzles, and an umbrella ($95, shown). The bath basket is crammed with scented soaps, guest towels, and cologne. And there's a beach basket with such sandy necessities as a thirsty towel, tanning oils, mysteries, even a beach ball. Or customers can create baskets of their own. Each, of course, is chock-full of country flowers. For standard baskets, just call in the morning and they'll be ready by five the same afternoon; allow 24 hours for special orders ($40 to $175).



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Photographs, opposite page: top, Deborah Denker; bottom, Lawrence Ivy (sports equipment courtesy of Paragon Sporting Goods). This page: top, Steve Lesnick; right, David Bishop; bottom, Ted Hardin.

Dance/Tobi Tobias

MARKING TIME

"...Two new ballets did not enhance the repertory of DTH's dancers, who should be doing tougher, more challenging stuff..."

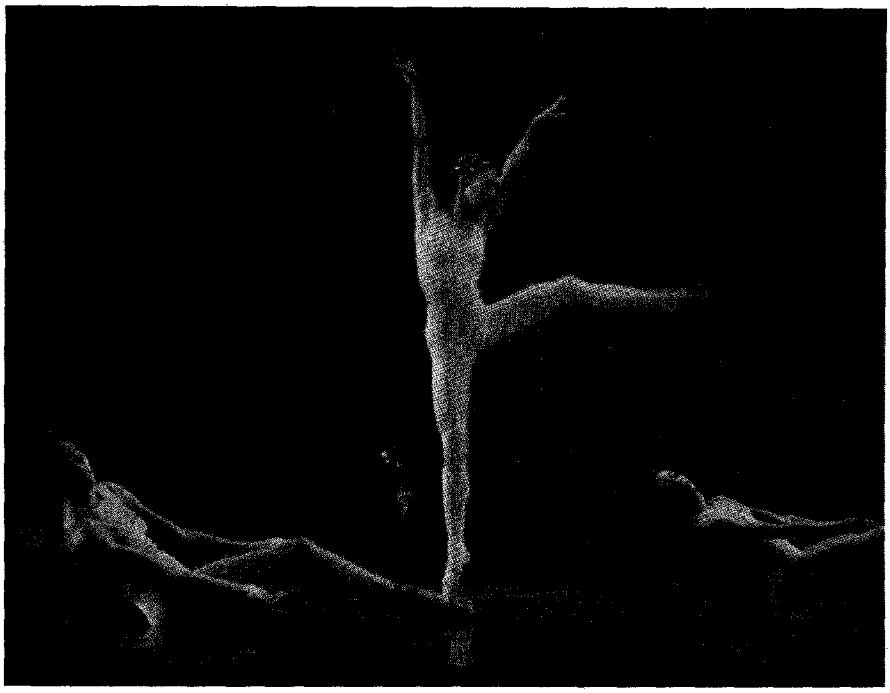
WHILE OUR LEADING CLASSICAL COMPANIES have still not seen their way clear to welcoming black dancers in any significant numbers, the sixteen-year-old, predominantly black **Dance Theatre of Harlem** won yet another important victory this season by making its Metropolitan Opera House debut. The occasion was celebrated with some mildly patriotic hoopla that included the presence of Nancy Reagan and an airing of Balanchine's wittily flag-waving *Stars and Stripes.* The main substance of the evening, however, was a performance of *Giselle,* in the company's charming Creole setting. In this beautiful realization of the nineteenth-century Romantic classic, with Virginia Johnson and Eddie J. Shellman giving burnished renditions of the leading roles, backed by a sensitive ensemble, considerations of state and race seemed for a while irrelevant.

The DTH dancers go from strength to strength, but repertory is still a problem, and the two ballets new to New York were disappointing. Domy Reiter-Soffer's *La Mer*—to the familiar Debussy, which resists choreography as a duck's back does water—is one of those modern-ballet pieces in which the performers swim about picturesquely, combining the flowing parts of the classical vocabulary with bits of diluted Graham technique. Several decades back, Doris Humphrey's fresh and (latter-day dancemakers, take note) brief *Water Study* said all that needs to be said about being a wave; Reiter-Soffer inflates the idea beyond its capacity.

David Gordon's *Piano Movers* (to mellow keyboard music by Thelonious Monk) is a much stronger work, but it, too, fails to find or display anything distinctive about a company of dancers that contains some of the most fascinating physical temperaments on our stage today. Gordon's work is an amiable, even-toned affair that treats its eleven participants as a crowd that brings its own party with it wherever it shows up. The dancers roll a grand piano along with them on their entrance and tend to loll clustered about it when they're not doing their strolling-around dancing, casually shifting partners. In the material he gives them, Gordon inspects the classical vocabulary as if it were a curiosity or gives it unfamiliar dynamics, so that it looks like slowed-down jitterbugging—all of which is stimulating to a point, but not stimulating enough. I'd like to see the company dancing tougher stuff—masterpieces in styles that would pose a real challenge to them and enhance their powers. Why aren't they doing Bournonville, Tudor, Twyla Tharp?

YEATS'S OBSERVATION ABOUT THE IMPOSsibility of separating the dancer from the dance was very appropriate to the experience of seeing Jerome Robbins's elegiac *In Memory of...,* given in the final weeks of the **New York City Ballet's** spring season at the State Theater. Suzanne Farrell's performance as a sweet, grave young woman whose life is a fragile thing, and Adam Lüders's as the death figure who claims her, gave depth to a ballet that, I suspect, would not amount to very much without these artists.

The work is set to Alban Berg's Concerto for Violin and Orchestra, which was written, some months before Berg himself died, in memory of Manon Gropius (the daughter of Walter Gropius and Alma Mahler), who died of infantile paralysis at eighteen. The ballet shows us a simple, somber world of villagers—it's a distant cousin to Tudor's *Dark Elegies,* set to the Mahler *Kindertotenlieder*—in which Farrell, the flower of the community, is first partnered by a tender young swain (Joseph Duell). Perhaps she has a premonition of her fate; when she lies horizontal, rocked in Duell's arms, she covers her face with her hands, as if she were grieving. Presently Lüders steps out of nowhere and engages her in a pas de deux that is a long, quiet, intense struggle, the frightened girl alternately overwhelmed by her foe, fighting free, and embracing him submissively. In the final section of the ballet, everyone floats back into the space in a kind of celestial apotheosis.



The last wave?: *Stephanie Dabney in Dance Theatre of Harlem's disappointing* La Mer.

Apart from the Farrell-Lüders duet, which draws on both dancers' understated but potent expressionistic qualities, the piece is not very interesting choreographically, and it is frequently puzzling. Why, I wonder, does the movement change character, becoming markedly more classical in the final passages? Are we to assume that academic dance is the language of the angels, while here on earth we move but in a glass darkly? And why does Lüders get to join Farrell and Duell among the blessed spirits, as if he

Photograph by Martha Swope/Carol Rosegg.

were her second gallant cavalier? Troublesome, too, is the self-reflexive business endemic to Robbins. Usually phrases in his dances refer to other ballets, most often by Balanchine; here, the characters Farrell and Lüders play seem to refer to personae Balanchine lent them. Lüders is the haunted-Schumann figure he played so vividly in *Davidsbündlertänze;* Farrell, a cross between the great-souled woman she danced in *Mozartiana* and the doomed girl of *La Valse.* The effect is somewhat claustrophobic.

IN HER MOST RECENT NEW YORK CONCERT (at La Mama), **Kei Takei** seemed perversely to be undermining her own considerable achievement. The first half of the program comprised the latest installments in her epic, *Light*—Parts 20 and 21, given as an unbroken dance called *Diary of the Dream. Light* is largely abstract, but one diagnoses it as taking place in a society returned to primitivism after a cataclysmic event involving death and hideous maiming, such as the bombing of Hiroshima. Thanks to the state of our society, Takei's work never becomes dated; the Bhopal disaster was a perfect example of life imitating her art.

Diary of the Dream has its full measure of Takei components: Dancers dressed in rough black and white clothes, their faces slashed with black streaks, labor with as much hope as Sisyphus under visible and invisible burdens while time passes with excruciating slowness. Inflamed by desperate energy, they fling themselves into the space or form clusters with their comrades, only to drop slowly to the floor, as if they were disintegrating, and then take up their slow crawl to nowhere. As usual, the predominant images are those of growth (sometimes hideous growth) and decay. In this new material, unfortunately, Takei comes up with no more inventive symbol for the latter than dark plastic trash bags shrouding empty cartons that become missiles, work loads, rocks marking a barren terrain; inevitably, the bags shroud the dancers as well. As if this device were not sufficiently trite, Takei also serves up some banal rehearsal-room dialogue of discontented dancers hectoring their choreographer.

The other work on the program simply made Takei's contribution superfluous. Called *Evocations,* it consisted of a series of beautiful, if self-consciously contrived visual effects by Tetsu Maeda: a floor laid with a plastic covering that looked like drifting clouds; treelike swags of braided raffia that fell violently from the sky; delicate tangles of silvery thread that suggested a rippling pool, then pulled taut to resemble highway markers; long, silent falls of myriad tiny crystals through vertical beams of light. Moving amongst these fluid scenic wonders, Takei's dancers were clumsy intruders. ▬

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Books/Rhoda Koenig

THE LIMITS OF CHARM

"...Flippant, bewitching, the Mitfords came from that part of society that sees no difference between morals and manners..."

The House of Mitford, *by Jonathan Guinness with Catherine Guinness. Viking; 604 pages; $22.95.*

TALK ABOUT A HOUSE DIVIDED—THE MITford clan was split seven ways from sundown 50 years ago, and the sparks set off then are still glittering. Political, romantic, and historical forces lifted these children of a backwoods baron to wildly diverse forms of notoriety: Diana, wife of the head of the British Union of Fascists, Sir Oswald Mosley; Unity Valkyrie, who became a swastika-wearing Nazi and shot herself when war broke out; Jessica, who eloped with her cousin to a life of muckraking and Communism in America; Deborah, mistress of one of the greatest houses in England as duchess of Devonshire; Nancy, the historian and author of an exquisite, imperishable love story. (There were also Tom, a barrister who was killed in the Second World War, and Pam, who was fond of dogs.)

Jonathan and Catherine Guinness's book begins in Victorian times, two generations before the era of the famous five. One Mitford grandfather was a diplomat who wrote a best-selling memoir of his travels in Japan ("No samurai was ever without his deadly sword in the street; and at any moment, irritated by the presence of a foreigner, he might cleave him from neck to waist. The advice given was to shoot to kill as soon as one saw an inch of blade. Though this did not happen very often, some people were unable to stand the constant stress"). The other, who founded the English *Vanity Fair,* once roused the hotel he was staying in by bawling "Fire!" When asked where the fire was, he said "that was what he wanted to know as he had asked for one in his sitting room at 6 A.M." This theatrical sense of humor was to be preserved in the family: Pam married a man who once halted a train by pulling the emergency signal and told the guard, "I'll tell you what's the matter; your communication cord is filthy—look what it's done to my glove." The charm of these anecdotes, of course, does rather depend on whether you are the child of a peer or a porter.

"Charm"—that fatal English charm—is the operative word in any history of the flippant, bewitching Mitfords, and the Guinnesses (son and granddaughter of Diana) keep reminding us of the intense delightfulness of this family and its friends ("As to Hitler's effect on Unity, it has to be remembered that he had charm and humor"). We are tipped early on that *The House of Mitford* is not going to be on the highest intellectual plane by a comment that Whistler "was, and still is, at least as famous for his jokes as for his art." This is the England that glances at the word "morals" and reads "manners," the land of pranks and games and shriekingly funny stories of Bobo and Bodley and Blob-Nose (all Mitford nicknames). It is a world that has its—yes—charm, and that is sometimes elevated into gallantry and compassion. Jonathan recalls seeing *The Best Years of Our Lives* with Nancy, who later remarked about the sailor with the missing hands: "Of course, if Homer had been in our family, we'd have got him all right in two ticks; as soon as we saw him, we'd have said 'Oh, Homer, you *are* clever with your hooks, *do* show how they work.' " But charm is often irrelevant to large and stolid qualities, such as character. It is sad to read Nancy's *The Pursuit of Love* now and consider the portrait of the perfect lover, Fabrice, who makes delightful, inconsequential conversation, buys the heroine beautiful presents, and is terrific in bed. (That's it.) Fabrice was based on the great love of Nancy's life, Gaston Palewski; he did have these talents, but did not scruple to spread them around.

War maiden: *Unity Valkyrie, with pictures of her friend Hitler.*

Charm flowers in circumstances that are materially and socially comfortable; with the basics taken care of, one can cultivate amusing forms of expression and carry on extravagantly over trivialities—in the Mitford phrase, "shrieks and floods." The characteristic sound is that of a debutante being goosed at regular intervals. "Too awful for you" to have missed the Fascist meeting, Unity wrote to Diana. "It does sound such heaven." The charm palls a bit, though, if you disagree with the Mitfords on what constitutes a triviality, such as other people's lives. In 1935, *Der Stürmer* published a letter from Unity, who wrote, "The English have no notion of the Jewish danger.... They never come into the open, and therefore we cannot show them to the British public in their true dreadfulness.... I want everyone to know that I am a Jew hater."

The House of Mitford is a family history in both senses—it contains nothing to offend the surviving members (though it's rather edgy and brusque about Jessica, who kept up a bitter feud with Diana and would not extend any cooperation to the authors). The Guinnesses are concerned, in particular, with polishing and gilding the reputation of the Mosleys. One can share their indignation at the Mosleys' imprisonment without trial for over three years during the war. The rest is a bit harder to swallow, such as the repeated insistence that Mosley was not a "real" anti-Semite, as his objections to the Jews were political, not racial. (Tell it to the Nuremberg judge.) Or that Diana's memoirs, as they say proudly, make "no concessions to generally accepted opinion."

In fact, the Mitford charm, as this book makes increasingly clear, is the expression of a need to assume the mask of power and to attract the truly powerful to one's side. The Guinnesses admit as much but provide the following elaboration:

> Critics have accused the Mitfords of power worship; there is something in this as long as one emphasizes that the feeling was always essentially subconscious. They directed themselves towards an idea of power not deliberately, as the social climber toadies to a duke or the gold digger makes herself agreeable to a millionaire, but with a plant-like inevitability, as a flower turns towards the sun. We see in it a version of the pre-human urge in the female to secure the best mate; and simply because it is in this way the uncalculated expression of a mental process that existed before reasoning was thought of, it is inappropriate as well as uncharitable to blame them for it.

So people who are vulgar enough to *need* influence and money are more to be censured for their power worship than people who don't. And people are not to be blamed for failing to subject their vegetable passions to any kind of mental cultivation. There is, in this pre-human writing, an utter obliviousness to the difference between private and public lives. Private people may be judged by their intentions, but public people must be known by their acts. There is very little discernible difference between a Jew put down by a coarse and brutal toady and one who is trodden under by a sensitive plant. This point of view will seem extreme to the Guinnesses, but they can explain it away with the reason Unity was so unfairly attacked in England: "The Jewish community . . . were disproportionately represented in the . . . press."

No, the Mitford charm was at its best when channeled into artistic or intellectual production—Jessica's fiercely indignant books and articles, Nancy's deft, witty histories and novels, Deborah's restoration and embellishment of the Devonshire estate, Chatsworth. Indeed, as the Guinnesses say, "Chatsworth . . . is a decorative masterpiece. . . . We shall not describe it; it must be seen." Oh, it must, it must! I'm sure it must! And we can spend the night? How very, very charming of you. ▬

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Movies/David Denby

TIME WARP

"...In its own goony way, *Back to the Future* gets at some things we have all felt about our town, our parents, and ourselves..."

Back to the Future HAS BEEN MADE from the kind of "concept" that knocks around in the brain like a bee fretting in a jar. A seventeen-year-old boy, aided by a mad scientist, travels 30 years into the past and sees his parents as unmarried teenagers. Inadvertently, he interrupts their first meeting—the fabled first meeting he's heard about in 100 boring dinner-table conversations. (*Now wait a minute, buster. If they didn't meet, then how...?*) He has begun to muck about with the past and therefore, necessarily, with the present that grew out of the past. (*Yeah, but...*) Unless he can repair the damage and bring his parents together, they will never mate and produce *him.* (*Hmmm...*) In which case he will be erased, wiped out, removed from life. (*Okay, okay!*) It's the kind of idea, in other words, that would have made Rod Serling mash his vowels in solemn ecstasy.

But even as you're saying to yourself, "This is dumb," you're also enjoying the movie. Produced by the inescapable Steven Spielberg (well, it's his season, isn't it?), written by the team of Bob Gale and Robert Zemeckis, and directed by Zemeckis (*Used Cars, Romancing the Stone*), *Back to the Future* is clever, funny, and, surprise, emotionally involving. It's by far the best pop movie of the season—by far the best of the year.

Pop, of course, is the only style that Zemeckis can work in. Apart from Kathleen Turner's performance, his last picture, *Romancing the Stone,* was hateful—an exuberantly crass south-of-the-border adventure that quickly fell to a level of cartoon boringness and stayed there. Adventure films without at least the illusion of realism can be infantile and depressing; Zemeckis, unlike his master, Spielberg, doesn't have a visual style so distinctive, so aesthetically charged, that the issue of realism disappears. But in *Back to the Future,* Zemeckis's noisy pushiness—the shallow, hyped, frame-bursting dynamism—is perfectly suited to what the picture is about. Pop culture is part of Zemeckis's subject, and in any case, the gimmicky time-travel idea wouldn't support realistic treatment. This is a movie lighted by fireworks rather than sunshine, but for once it's the right kind of illumination.

The hero, Marty McFly (Michael J. Fox), is a frustrated high-school rocker in the small Northern California town of Hill Valley. In the opening episodes, which have an odd, unsettling flavor—somewhere between that of an Off Broadway spoof and a TV commercial gone sour—we see, from Marty's point of view, his dad, George (Crispin Glover), a defeated, miserably humiliated man, and his alcoholic mom, Lorraine (Lea Thompson), who has been dragged down by too many years of marriage to George.

Future shock: *Michael J. Fox (in space suit) and Crispin Glover.*

The acting is highly variable, which adds to the oddity. Michael Fox, the star of NBC's *Family Ties,* is a practiced young performer, competent but impersonal. But Crispin Glover (new to me—he's done assorted work on TV and in films) brought me to the edge of tears. Glover, 20, has to play George as a 47-year-old man, and he can't, or won't, do it realistically. His performance is a weird burlesque, and like the greatest burlesque, it's almost unbearably sad. Glover has long, slick hair, a long nose and jaw, and endless, loose-hanging arms. Everything is loose, slack, gangling; George literally can't pull himself together. Glover makes him a figure of almost terrifying abjection—the butt of everyone's jokes, and so beaten in spirit that he laughs at his own ineptitude. And although Michael Fox is a dull actor, I still felt the depths of his embarrassment for this gruesome father.

Perhaps I shouldn't be surprised to see an image so striking in a summer movie; at its best, the Spielberg school uses pop as a conduit to deeper feelings. But only at its best: Most of the early scenes are in a perfectly conventional spirit. As a bug-eyed mad scientist, his pate garlanded with clouds of cotton-candy hair, Christopher Lloyd, a good actor, tears violently through a lot of roaring, comic-book stuff. This loudmouthed Gyro Gearloose, experimenting with a nuclear-powered De Lorean, wants to propel himself into the past; through circumstances too frantic to set down on paper, Marty is propelled in his place.

Whomp! We're in 1955, and the style of the picture shifts to that of a fifties teen movie—strident yet coy. Zemeckis and art director Todd Hallowell use the weak solid colors of fifties advertising graphics—maroons and watery blues and pale yellows. Marty has entered the pre-history of teen culture, the period just before rock broke out and altered the style of adolescence forever. Was there ever a time so evasive? Taffeta and duck's asses, pedal pushers and pseudo-hoods in cardboard sunglasses, and ladled over it all a creamy group sound—"Mr. Sandman." Cast into this strange playland, Marty has a kind of godlike power. We always assume we're smarter, hipper, more powerful than our parents were at the same age, don't we? Poor things, they didn't *know*. But Marty knows; he has the one thing that every teenager wants—a superior experience of popular culture. And on one occasion, he exploits it. In what feels like the archetypal teen-musician's fantasy, he takes over lead guitar at a deadly student dance and appalls the crowd of fox-trotters with a wailing, raunchy version of "Johnny B. Goode."

Yet *Back to the Future* isn't a simple joke on the past. In 1985, the town of Hill Valley looks shabby, the business center a drab collection of porn shops and package stores; the real action is out at the mall with its mausoleum façades and empty blacktop spaces. But in 1955, the shopping centers that would draw customers out into the suburbs haven't been built yet, and the town center is thriving. We can still see Hill Valley's roots in the thirties, and even traces of an earlier, sweeter, rural America. *Back to the Future* may be a Rod Serling gimmick movie, but the gimmick has surprising power. The past is the chrysalis of the present, but in this movie, the present, when confronted by the past, seems not a fulfillment but a falling away. The picture has been made with a shrewd, satirical eye for the sadness of American "progress."

Marty finds his dad as a young man and is shocked to see that George was a shambling, shamefaced loser even then. Again, this party-game movie hits you harder than you expect. Whatever they may be in the present, we all want to think of our fathers as strong, confident young men. It kills Marty to see his father so weak. And there's another joke waiting for him. His mom, a frozen bourgeoise in 1985, turns out to be a hot number in a low-cut dress, eager to "park." When Marty accidentally breaks up the famous first meeting between his mom and dad, his mom falls in love with *him*—and comes on to him ravenously. She literally pants for him, and he reacts with nausea and terror. Zemeckis and Gale have taken their fantasy to the limits of the forbidden—any further and they would pass over into Oedipal catastrophes too grotesque for the summer season, or any season. (Somewhere, sometime, there will be a parody in which Marty fathers himself.)

Marty's anguish becomes palpable, for no matter how much he may be ashamed of his dad, he must force him into his mom's arms. Zemeckis and Gale stick with their brain-assaulting sci-fi logic right to the end, but they don't spin off into dodo-land. We can't choose our parents: We may want them to be other people, but they are responsible for us; they

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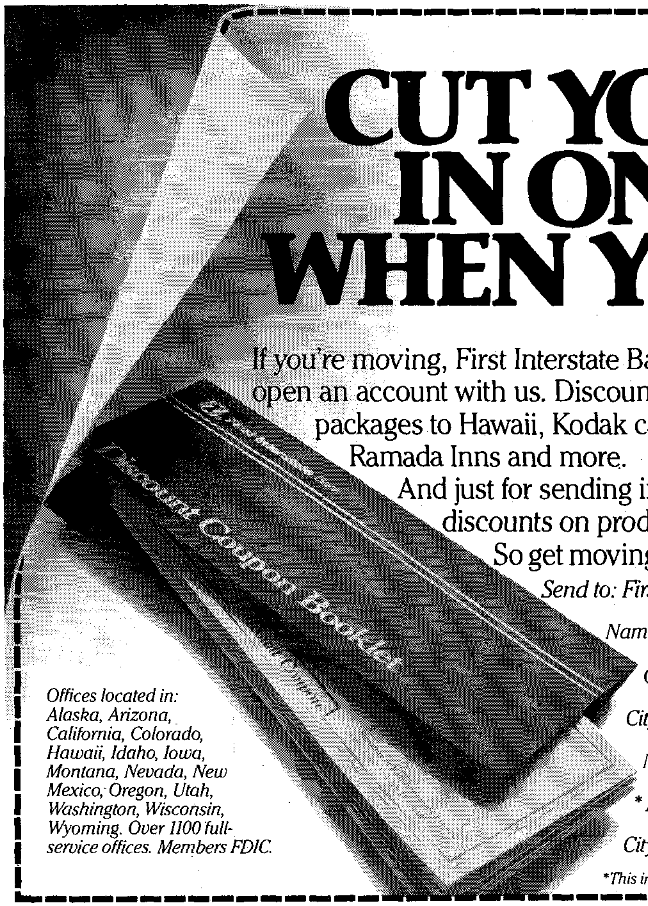
“. . .*St. Elmo’s Fire* is a teen dream of adult life, in which you work through every glamorous problem with six friends. . .”

are us. When Marty realizes that he needs his embarrassing mom and dad he becomes desperately inventive. In its goony way, *Back to the Future* gets at some things we have all felt about our town, our parents, and ourselves. It’s probably the wittiest and most heartfelt dumb movie ever made.

I’M GRATIFIED TO HAVE READ IN THESE pages that the young actors in **St. Elmo’s Fire** dig one another (“Hollywood’s Brat Pack,” by David Blum, June 10), because nobody above the moral age of fifteen is going to like what they have done in their movie. On the other hand, the picture is a bash for pre-teens. Here are no fewer than *seven* characters to get excited about, and not only do they have love affairs, quarrels, and snits, but they also have *problems*. *St. Elmo’s Fire* isn’t drama, it’s gossip, and peculiarly early-adolescent gossip—a movie designed to be picked apart on the telephone. The turbidly self-important treatment of these vacuous college graduates, each one a “type,” is like a TV sitcom without jokes. *St. Elmo’s Fire* is so depressing a portent of Hollywood’s teen sycophancy because it not only devotes itself to stupid kids, it accepts their view of the world without any real criticism. It’s a teen dream of adult life, in which you work through every glamorous problem with six friends pouring drinks in the background. But perhaps it’s silly to get upset, for *St. Elmo’s Fire* is less a movie than a pretentious teen product—Guess? jeans on celluloid.

Written by Carl Kurlander and the brutally untalented Joel Schumacher, and directed by Schumacher (*The Incredible Shrinking Woman, D.C. Cab*), the picture is pretty nearly a graveyard for the acting ambitions of its “hot” young cast. The sole survivor of the general disaster is Ally Sheedy, who manages to make something charming out of the yup petulance. But then Sheedy could probably be charming while eating an artichoke. The other actors will have to settle for the lesser vegetables. Judd Nelson, who always appears ready to burst into tears, reads his lines with a sneer—Nelson is both pompous and self-pitying, a ghastly combination. One feels sorry for the others, because the roles are virtually unplayable. Demi Moore wraps her husky voice around the embarrassing part of a neurotic and defenseless girl pretending to be a tramp; Mare Winningham provides glum, olive-drab dignity as a virgin with a sense of values; Andrew McCarthy grins sheepishly as a sexually repressed young journalist who smokes too much and carries in his wallet bits of paper with notes for his article on the meaning of life (it finally gets published—on the front page of the Washington *Post*). Rob Lowe, I suppose, should receive a passing grade for trying to give a performance, but Lowe in the Warren Beatty role—a worthlessly good-looking skunk whom everyone indulges—poses hollowly. Lowe is supposed to be promiscuous, but he’s so slack physically—he keeps collapsing, playing half his scenes on the floor or the couch—he hardly seems sexual. Finally, Emilio Estevez, as a law student who becomes obsessed with a beautiful doctor (Andie MacDowell) and pursues her singlemindedly, seems merely nuts. It’s a measure of how badly the movie misses that Estevez, whose character is meant to be a youthful romantic, comes off instead as a close equivalent to John Hinckley. ■



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ALL WET

"...*Singin' in the Rain* on Broadway: There is no way of rethinking something *upward;* like springs, adaptations flow only downhill..."

Small cheer: *Don Correia and Mary D'Arcy in* Singin' in the Rain—*not quite a copy.*

IS THERE ANYTHING MORE BANAL AND demeaning to both films and books than that thing called a novelization of a movie? Well, there is now a serious rival in dubious achievement: the musicalization of a musical—more precisely, the Broadwayization of a Hollywood musical. Though no favorite of mine, *Singin' in the Rain,* the movie, has the status of a pop classic and should have been left to enjoy its questionable hegemony undisturbed. Turning *Singin'* into a Broadway show was foredoomed for two reasons. There is the Scylla of trying to duplicate what the film did in the theater, which is impossible because one of the principal choreographers and dancers in a movie musical is the camera, barred by stricter than Equity rules from the stage. And there is the Charybdis of trying to do things differently, which means running afoul of all that patina of nostalgia, those incrustations of happy memories beloved kitsch holds for its fans. There is really no way of rethinking something *upward;* like springs, adaptations can flow only downhill.

Oh, maybe a Gower Champion could pull off such a gravity-defying feat, but no such intelligence presides over **Singin' in the Rain,** the show, which in almost every way diminishes the movie. Twyla Tharp does not make it as either choreographer or director, although where she has slavishly copied the film choreography of Gene Kelly and Stanley Donen, she makes it as slave. It came as no surprise that the audience at the final preview, though inordinately generous with its palms, reserved its most thunderous applause for the rain effect (seldom, outside the Sahara, has a downpour earned such kudos) and its second most tonitruous for Don Correia's conscientious replication of Kelly's drenched dancing.

But in the various instances where Miss Tharp set out to choreograph on her own, the result is, at best, mixed. A rag-doll number and a dancing-horse one are endearing, yet scarcely different from a thousand predecessors. The title production number of the musical-within-the-musical—a set of deliberately anachronistic Franglais dances in a supposedly French period swashbuckler—exudes such desperation that it must roll out that last resort, roller skates; yet it contains a brief adagio for Correia and Shelley Washington that impresses, in no small measure because of Miss W.'s silkily sinuous sexiness. Still, Miss Tharp's steady decline as a choreographer in the last few years is nowise halted here. Particularly pitiful is her "Hub Bub" [*sic*], a dance number about the sight gags of silent comedy, from which both the invention and the split-second timing of the prototypes are missing. As for her direction (with assists from uncredited other hands), it allows neither individual scenes nor the show as a whole to build to a satisfying climax.

Unimpeachable, however, is Santo Loquasto's scenery, which infuses style into tawdriness, humor into slickness. Ditto for Ann Roth's costumes, which dazzle with a hint of restraint and smuggle beauty into what could have been mere excess. Jennifer Tipton's lighting adds not merely luster but also depth. Gordon Willis's film sequences, like Stanley Lebowsky's musical arrangements and Larry Wilcox's orchestrations, cheerily hold their own. And if Comden and Green had to whittle down their screenplay, the peaks of the (mostly) Brown-and-Freed score remain unblunted.

There's small cheer in the change of personnel. Such as he is, Gene Kelly towers over his present disincarnation: Don Correia is a nimble and graceful dancer who, however, lacks voice, musical phrasing, acting ability, stage presence, looks, and charm. I never thought I would miss Donald O'Connor, but that's what I did watching Peter Slutsker's Cosmo—sorely. As Lina, Faye Grant gets the requisite effects, but more laboriously than Jean Hagen—perhaps through misdirection. As Kathy, Mary D'Arcy is thoroughly likable; in her musicianly handling of an ingratiating voice, lovable; in her not becoming dehumanized by the cruel amplification, admirable. *Singin' in the Rain* is not the disaster advance rumors and frequent postponements suggested, but neither is it a boost to Broadway, except perhaps in the special-effects department: Unrained on, where would this parade be?

Measure for Measure IS ARGUABLY Shakespeare's most mixed-up play: a marvelous, or very nearly so, first half followed by a humdrum, not to say messy, second. Since Joe Papp's production in the Park, directed by Papp himself, makes a ludicrous and infuriating mess even out of the first half, I saw no point in staying for the rest. Let the public

Photograph by Kenn Duncan.

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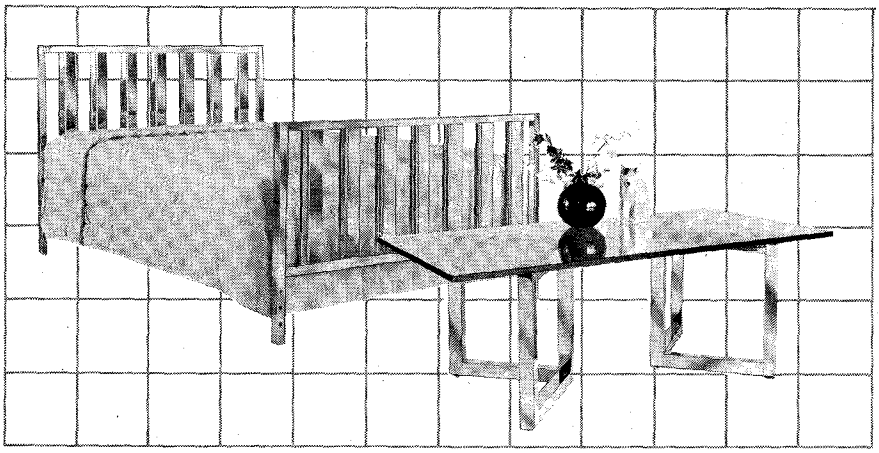

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beware: Some theater, even free, is too expensive.

Papp's idea, if a piece of incomparable folly deserves to be called an idea, was to play the dramatic, bitter, poignant, poetic, and frightening scenes of the first half as vulgar farce, indistinguishable from the farce scenes (which needn't be *that* vulgar, either), so that the Duke and Lucio, for example, become twin low comics, perhaps the Dromios of *The Comedy of Errors;* Angelo topples Isabella over a park bench and starts raping her, until she knocks him down on his behind; Isabella, in her terrifying scene with Claudio (Act III, Scene 1), whacks and thwacks away at him—which Joe Urla, for being a dismal Claudio, no doubt deserves, but that's another matter. And so it goes, the Duke playing every scene for laughs, and wretchedly at that; Angelo directed into a dyed-in-the-wool villain (Richard Jordan, a highly competent heavy, readily lends himself to this, but then, why cast *him?*); and so on and on. And why should the Vienna of the play be the 1910 Hapsburg capital rather than a mythical place in no specific time?

This gross and stupid production has managed to elicit bad work from some talented people: Robin Wagner designed a pretty but absurd latticework gazebo with genuinely Austrian but otherwise off-the-wall cupolas; Richard Nelson provided unevocative lighting; and what little of Allen Shawn's music I heard was uncharacteristically lifeless. The cast—when not merely miscast, out of period, or styleless—managed in several instances to be horrid beyond the director's efforts, e.g., John Getz (Duke), Rosemary DeAngelis (Mistress Overdone), Tom Mardirosian (Provost), and a few others. The one honest, potentially distinguished performance was the Isabella of Mary Elizabeth Mastrantonio, needing only better direction. But, then, I didn't get to see all the actors—or any of the play. When an audience hoots with raucous laughter during the Angelo-Isabella and Isabella-Claudio scenes, what's being given is not *Measure for Measure* but a crock for clods.

TERRENCE MCNALLY'S PLAYS HAVE USUALLY been maliciously funny, and generally more out of the closet than those of his contemporaries. This was most overtly true of *And Things That Go Bump in the Night* and *Noon,* somewhat less obviously so of several others. With **The Lisbon Traviata,** McNally brings into the uptown venue some of the most floridly flagrant excesses of a group of homosexuals whom Julius Novick, in his *Voice* review, correctly termed "opera queens." In the first act, Stephen, in whom we are to recognize a stylized self-portrait, and Mendy (who, until he was fired by the director, was played by Michael "Mendy" Wager—clearly, this is a *pièce à clef* in

"...The first act of *Lisbon Traviata* is extremely funny; the second, with its unearned violence, is pure acid and venom..."

more than the musical sense) are two opera fanatics and old friends relentlessly oneupmanshipping each other with operatic trivia. Stephen, whose roommate and ex-lover Mike is using their apartment to consummate a new relationship, has forgotten to bring along to Mendy's the newly available recording of Maria Callas's Lisbon *Traviata,* which Mendy slavers for with the kind of craving for instant gratification it takes a baby over half a century to perfect. His most outrageous maneuvers to obtain it fail, however, as he and Stephen have at each other verbally.

This first act is extremely funny if you know anything about opera. It is all bitchiness, which, however, like jazz, can range from hot to cool, from the scatological and obscene to the epigrammatic. But the second act, in which Mendy dwindles to a voice on the phone or answering machine, changes gears completely. Some wit remains; the rest is pure acid and venom. Stephen, next morning, discovers Mike, whom he still loves (or merely craves) with a "trick"—actually, a nice young man—and proceeds to torture them both. Homosexual sex is graphically evoked, shocking at least two of my colleagues audibly. The conclusion may seem tragic to the author but, with its unearned violence, strikes me as only melodramatic and extraordinarily sadistic.

The Lisbon Traviata, unbalanced as it is in more ways than one, offers insight into a type of homosexual psyche in its ripest confusion, at the level where both characters and author lose control, and we get a glimpse into an abyss that is deadly but uncathartic. Consider some key lines, most of them uttered by the author's alter ego. "People who don't like opera, don't like life." This is meant as irony, most opera being a kind of hyperbole antithetical to everyday reality, and *worshiped* by some (as opposed to *loved*) precisely for its unlifelikeness. "What's wrong with quiet [without an opera record playing]?" "You have to listen to yourself think." No comment required. A sudden outburst against Maria Callas, the most melodramatic of divas, who until then has been idolized by the play's characters at the expense of other divas: "That woman's f---ed up my life! Piano legs! The myopic c---!" Now excessive, operatic violence begins to be imitated by life. Finally—and in the context of murder, irony fades—this about the Humming Chorus from *Butterfly:* "Sometimes I think this is the most beautiful music ever written. Christ knows it's the most banal." The supreme beauty of banality? This is camp sensibility carried to its horrifying pinnacle. True, the protagonist is half mad by now, yet his murderous act is being justified in strange ways. If the banal can be beautiful, the unworthy can be sublime, the operatic perfectly normal, and murder just a part of life. So what was initially treated as a joke has become at least half accepted as the truth—as Cio-Cio-San's seppuku becomes equated with the stabbing of Mike. Someone, on- and offstage, has been f---ed up here, but not, I think, by Maria Callas.

Benjamin Hendrickson, Seth Allen, Steven Culp, and especially Stephen Schnetzer give fine performances under John Tillinger's knowing direction in good sets by Philipp Jung. The first act, because it knows what it's about, is cannily funny; the second, because it doesn't, is uncannily revealing. ■

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SALES & BARGAINS

BY LEONORE FLEISCHER

HIT AND RUN

TENNIS RACQUETS, SPORT SHOES, TENNIS- and swimwear for men and women (children too) are on sale here. For example, unstrung Prince tennis racquets with covers include: midsize and oversize Graphite racquets, were $250, now $180; Graphite Composition racquets, were $175, now $120; Magnesium Pro racquets, were $115, now $80. Reebok and Ellesse sport shoes, were $39.50–$75, now $31.60–$60. Tenniswear by Adidas, Bogner, Descente, Ellesse, and Ultra Sport (men's sizes XS–XXL, women's sizes 4–16) includes: shirts, shorts, and skirts, were $22–$85, now $17.60–$70; dresses, were $42–$98, now $33.60–$78.40; warm-up suits, were $98–$280, now $78.40–$224; sweaters, were $52–$150, now $41.60–$120. Also, special-purchase and closeout items, now 50 percent off. Women's swimsuits by Catalina, Jantzen, and Speedo (sizes 4–16), were $32–$45, now $26.60–$36; men's swimsuits by Gazelle and Speedo (sizes 30–40) were $18–$26, now $14.40–$20.80; cover-ups for women and cabana jackets for men, now 20–33 percent off. M.C., V., checks accepted; all sales final. *Courts & Sports, 410–16 Columbus Ave., near 80th St. (873-7044); Mon. and Tues. noon–8 p.m., Wed.–Fri. 11 a.m.–8 p.m., Sat. till 7 p.m., and Sun. noon–6 p.m.; through 7/21.*

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HERE ARE EXCELLENT REDUCTIONS ON women's dressy and sporty spring and summer clothing (sizes 12–24). A few examples: silk tapered pants, were $125–$165, now $39–$69; georgette evening gowns with rhinestone-studded cuffs, were $380, now $99; silk evening ponchos and tunics with matching pants, were $325 the set, now $99; one-size-fits-all bright floral rayon dresses, were $235, now $99; Swiss crinkle-cotton two-piece dresses, were $195, now $109; Italian and Swiss cotton shirtdresses, were $160–$195, now $99; cotton pleat-front pants, were $65, now $39; cotton T-shirts, were $25–$65, now $17–$42. Also, a group of lightweight hand-loomed knits by Mady Gerrard includes: dresses trimmed with bugle beads, were $400, now $99; tunic-length hand-crocheted summer sweaters with matching knit culottes, were $540 the set, now $149. A.E., D.C., M.C., V., checks accepted; all sales final. *Ashanti Larger Sizes, 872 Lexington Ave., near 65th St. (535-0740), Mon.–Sat. 10 a.m.–6 p.m. and Thurs. till 8 p.m.; 321 Millburn Ave., Millburn, N.J. (201-376-4799), Mon.–Sat. 9:30 a.m.–5:30 p.m. Sale while stock lasts.*

DRESS UP

THIS SELECTION OF AFTER-FIVE clothing is very romantic and very extravagant. The factory sale features sample items in women's sizes 4–14, with a few in sizes 2, 16, and 18. A few examples: rayon-mat-jersey drop-waisted batwing dresses, retail $700, here $200; low-back rayon-mat-jersey dresses trimmed with iridescent Coque feathers (fits sizes 8–12), retail $2,400, here $600; 1920s-style silk-lace drop-waisted dresses from France, retail $2,200, here $600; silk-taffeta or point d'esprit ivory or black "Fiesta" dresses with shirred bodice and three-tiered pouf skirt, retail $3,000, here $850; "prom" dress (size 8) with hand-jeweled bodice, tulle skirt, and matching jeweled silk-velvet jacket lined in silk, retail $3,200, here $900; heavily beaded peach silk-charmeuse dress, retail $8,000, here $1,500. Also, dresses from earlier seasons, here $100–$200; "damages" at very low prices. A group of hats includes heavily beaded cloches, retail $1,200, here $300. Cash only; all sales final. *Tony Chase, Ltd., 155 West 23rd St., fifth floor (929-4796); Mon.–Fri. noon–6 p.m.; through 7/19.*

FURNITURE SHOWROOM

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CUE

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A Complete Entertainment Guide for the Week Beginning July 10.

MOVIES

Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

Manhattan

Below 14th Street

1. **FILM FORUM**—Watts St. at Ave. of the Americas. 431-1590. #1—Opening July 10: *Letters From Marusia.* #2—*Songwriter.*

4. **BLEECKER STREET CINEMAS**—At La Guardia Pl. 674-2560. #1—*Desperately Seeking Susan.* #2—*Enormous Changes at the Last Minute.*

5. **WAVERLY**—Ave. of the Americas at W. 3rd St. 929-8037. #1—*Before Stonewall: The Making of a Gay and Lesbian Community.* #2—*The Lift.*

6. **8TH STREET PLAYHOUSE**—W. of Fifth Ave. 674-6515. Thru July 11: *Jules and Jim; The 400 Blows.*

7. **ART**—8th St. E. of University Pl. 473-7014. *Pale Rider.*

8. **THEATRE 80**—St. Mark's Pl. E. of Second Ave. 254-7400. July 10: *Charlie Chan's Secret; Charlie Chan at the Wax Museum.* July 11: *Farewell, My Lovely; The Big Sleep* (1978). July 12–13: *The Women; Dinner at Eight.* July 14: *Two Women; The Bicycle Thief.* July 15: *The Decameron; The Gospel According to St. Matthew.* July 16: *Red Headed Woman; Personal Property.*

9. **ST. MARKS CINEMA**—Second Ave. nr. St. Mark's Pl. 533-9292. Program unavailable.

11. **CINEMA VILLAGE**—12th St. E. of Fifth Ave. 924-3363. *Beverly Hills Cop.*

12. **GREENWICH PLAYHOUSE**—Greenwich Ave. at 12th St. 929-3350. #1—*Day of the Dead.* #2—Thru July 9: *Lifeforce.* Beg. July 10: *St. Elmo's Fire.*

13. **QUAD CINEMA**—13th St. W. of Fifth Ave. 255-8800. #1—*Fletch.* #2—*Secret Honor.* #3—Thru July 9: *Streetwise.* Beg. July 10: *A Man Like Eva.* #4—Thru July 11: *The Brother From Another Planet.* Beg. July 12 (tent.): *The Home and the World.*

14th-41st Streets

20. **23RD STREET WEST TRIPLEX**—Bet. Eighth and Ninth Aves. 989-0060. #1—Thru July 9: *The Purple Rose of Cairo.* Opening July 10: *Silverado.* #2—*Witness.* #3—*Red Sonja.*

21. **GRAMERCY**—23rd St. nr. Lexington Ave. 475-1660. *The Emerald Forest.*

22. **BAY CINEMA**—Second Ave. nr. 32nd St. 679-0160. *Cocoon.*

23. **MURRAY HILL**—34th St. nr. Third Ave. 685-7652. Thru July 9: *The Goonies.* Opening July 10: *Mad Max Beyond Thunderdome.*

24. **34TH STREET EAST**—Nr. Second Ave. 683-0255. Thru July 9: *Perfect.* Beg. July 10: *St. Elmo's Fire.*

25. **LOEWS 34TH STREET SHOWPLACE**—Nr. Second Ave. 532-5544. #1—*Prizzi's Honor.* #2—Thru July 11: *A View to a Kill.* Opening July 12: *Explorers.* #3—*Back to the Future.*

42nd-60th Streets

30. **RKO NATIONAL TWIN**—B'way nr. 44th St. 869-0950. #1—*Prizzi's Honor.* #2—*The Emerald Forest.*

31. **LOEWS ASTOR PLAZA**—44 St. at B'way. 869-8340. Thru July 11: *A View to a Kill.* Opening July 12: *Explorers.*

32. **CRITERION CENTER**—B'way nr. 45th St. 354-0900. #1—*The Goonies.* #2—*Cocoon.* #3—*Desperately Seeking Susan.* #4—*Police Academy 2: Their First Assignment.* #5—*Secret Admirer.* #6—*Code of Silence.*

33. **LOEWS STATE**—B'way nr. 45th St. 575-5060. #1—*Back to the Future.* #2—*A View to a Kill.*

34. **EMBASSY 1**—B'way nr. 46th St. 757-2408. *Red Sonja.*

35. **MOVIELAND**—B'way nr. 47th St. 757-8320. Thru July 11: *Ten Violent Women; Chained Heat.*

36. **RKO WARNER TWIN**—B'way nr. 47th St. 315-8425. #1—*Pale Rider.* #2—Thru July 9: *Rambo: First Blood Part II.* Opening July 10: *Mad Max Beyond Thunderdome.*

37. **EMBASSY 2**—B'way nr. 47th St. 730-7262. *Red Sonja.* **EMBASSY 3**—*Beverly Hills Cop.* **EMBASSY 4**—*Witness.*

38. **HOLLYWOOD TWIN CINEMA**—Eighth Ave. nr. 47th St. 246-0717. #1—July 10–11: *Taxi zum Klo; Abuse.* July 12–13: *Caligula.* July 14: *The Outlaw Josey Wales; The Good, the Bad and the Ugly.* July 15–16: *Cruising; Liquid Sky.* #2—Thru July 11: *Gotcha!; Into the Night.*

39. **UNITED ARTISTS TWIN**—B'way nr. 49th St. 247-1633. #1—*Day of the Dead.* #2—*Lifeforce.*

40. **EMBASSY 49TH STREET**—Nr. Seventh Ave. 757-7003. *D.A.R.Y.L.*

41. **GUILD 50TH STREET**—W. of Fifth Ave. 757-2406. *Desperately Seeking Susan.*

42. **RADIO CITY MUSIC HALL**—Ave. of the Americas at 50th St. 757-3100. *Return to Oz;* "The Magical World of Disney": live stage show.

43. **ZIEGFELD**—54th St. nr. Ave. of the Americas. 765-7600. Thru July 9: *St. Elmo's Fire.* Opening July 10: *Silverado.*

44. **EASTSIDE CINEMA**—Third Ave. nr. 55th St. 755-3020. *Lifeforce.*

45. **SUTTON**—57th St. nr. Third Ave. 759-1411. *Prizzi's Honor.*

46. **FESTIVAL**—57th St. nr. Fifth Ave. 757-2715. Thru July 9: *A Passage to India.* Beg. July 10: *St. Elmo's Fire.*

47. **57TH STREET PLAYHOUSE**—W. of Ave. of the Americas. 581-7360. Program unavailable.

48. **CARNEGIE HALL CINEMA**—Seventh Ave. nr. 57th St. 757-2131. July 10: *Teorema; Oedipus Rex.* July 11: *Young and Innocent; The 39 Steps* (1935). July 12–13: *Black Orpheus; Shadows of Forgotten Ancestors.* July 14: *Metropolis; Potemkin; Un Chien Andalou.* July 15: *Summertime; Blithe Spirit.* July 16: *Spirit of the Beehive; Two Daughters.*

49. **GOTHAM CINEMA**—Third Ave. nr. 58th St. 759-2262. *Cocoon.*

50. **PLAZA**—58th St. nr. Madison Ave. 355-3320. Thru July 13: *Stop Making Sense; Metropolis.* Opening July 14: *The Coca-Cola Kid.*

51. **PARIS**—58th St. W. of Fifth Ave. 688-2013. *Dangerous Moves.*

52. **D. W. GRIFFITH**—59th St. nr. Second Ave. 759-4630. *Witness.*

53. **MANHATTAN**—59th St. bet. Second and Third Aves. 935-6420. #1—*The Goonies.* #2—*Pale Rider.*

54. **BARONET**—Third Ave. nr. 59th St. 355-1663. Thru July 9: *Perfect.* Beg. July 10: *St. Elmo's Fire.* **CORONET**—Thru July 9: *St. Elmo's Fire.* Opening July 10: *Silverado.*

55. **CINEMA 3**—59th St. W. of Fifth Ave. 752-5959. *The Emerald Forest.*

56. **CINEMA I**—Third Ave. nr. 60th St. 753-6022. *The Shooting Party.* **CINEMA II**—753-0774. *The Emerald Forest.*

61st Street and Above
East Side

60. **UA GEMINI TWIN**—Second Ave. nr. 64th St. 832-1670. #1—*Day of the Dead.* #2—832-2720. *Rambo: First Blood Part II.*

61. **BEEKMAN**—Second Ave. nr. 65th St. 737-2622. Thru July 9: *Secret Admirer.* Opening July 10: *Mad Max Beyond Thunderdome.*

62. **LOEWS NEW YORK TWIN**—Second Ave. nr. 66th St. 744-7339. #1—*Back to the Future.* #2—*A View to a Kill.*

63. **68TH STREET PLAYHOUSE**—On Third Ave. 734-0302. *The Gods Must Be Crazy.*

64. **LOEWS TOWER EAST**—Third Ave. nr. 72nd St. 879-1313. *Fletch.*

65. **UA EAST**—First Ave. at 85th St. 249-5100. Thru July 11: *Lifeforce.* Beg. July 12: *Day of the Dead.*

66. **LOEWS ORPHEUM**—86th St. nr. Third Ave. 289-4607. #1—Thru July 11: *Cocoon.* Opening July 12: *Explorers.* #2—*Pale Rider.*

67. **86TH STREET EAST**—Nr. Third Ave. 249-1144. *Red Sonja.*

68. **RKO 86TH STREET TWIN**—Nr. Lexington Ave. 289-8900. #1—*The Goonies.* #2—*Rambo: First Blood Part II.*

61st Street and Above
West Side

80. **LOEWS PARAMOUNT**—B'way at 61st St. 247-5070. *Fletch.*

81. LINCOLN PLAZA CINEMAS—B'way nr. 63rd St. 757-2280. #1—Thru July 9: *A Flash of Green.* Beg. July 10: *The Home and the World.* #2—Thru July 9: *Streetwise.* Beg. July 10: *A Flash of Green.* #3—*Amadeus.*

82. CINEMA STUDIO—B'way at 66th St. 877-4040. #1—Thru July 9: *The Home and the World.* Beg. July 10: *St. Elmo's Fire.* #2—*The Purple Rose of Cairo.*

83. REGENCY—B'way nr. 67th St. 724-3700. July 9–10: *Little Murders; M*A*S*H.* July 11: *Peyton Place.* July 12–13: *The Late George Apley; Heaven Can Wait* (1943). July 14–15: *Hollywood Cavalcade; Happy Landing.* July 16–17: *Bigger Than Life; Pickup on South Street.*

84. EMBASSY 72ND STREET TWIN—On B'way. 724-6745. #1—*Henry IV.* #2—*Goodbye New York.*

85. LOEWS 84TH STREET SIX—On B'way. 877-3600. #1—*Pale Rider.* #2—*Cocoon.* #3—Thru July 9: *A View to a Kill.* Opening July 10: *Mad Max Beyond Thunderdome.* #4—*Back to the Future.* #5—Thru July 11: *The Goonies.* Opening July 12: *Explorers.* #6—*Prizzi's Honor.*

86. THALIA—95th St. W. of B'way. 222-3370. July 10: *Double Indemnity; Ace in the Hole.* July 11: *Passione d'Amore; We All Loved Each Other So Much.* July 12: *A Hard Day's Night; The Compleat Beatles.* July 13: *Walkabout; Careful He Might Hear You.* July 14: *Kings of the Road.* July 15: *Uproar in Heaven; Butterfly Spring.* July 16: *Touch of Evil; Mr. Arkadin.*

87. METRO CINEMA—B'way nr. 99th St. 222-1200. *The Emerald Forest.*

88. OLYMPIA QUAD—B'way nr. 107th St. 865-8128. #1—*Red Sonja.* #2—*Day of the Dead.* #3—Thru July 9: *Lifeforce.* Beg. July 10: *The Goonies.* #4—*Rambo: First Blood Part II.*

Museums, Societies, Etc.

AMERICAN MUSEUM OF NATURAL HISTORY—79th St. and Central Park West. 496-0900. **Naturemax Theater:** *The Dream Is Alive:* Hourly on the half hour, daily 10:30 a.m.–3:30, Wed., Fri.–Sun. to 4:30: adm. $3; senior citizens and children $1.50. Double features Fri.–Sat. at 6: *The Dream Is Alive* and *Living Planet;* 7:30: *The Dream Is Alive* and *To Fly:* adm. $4.50; senior citizens and children $3.

CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St. 787-2755. Adm. $2.50; senior citizens $1; free popcorn. July 10 at 7:30: *It Happened One Night* (1934) by Frank Capra.

FILMS CHARAS—350 E. 10th St., bet. Aves. B and C. 982-0627. Adm. $2; members $1. July 16 at 8: *Born in Flames* (1983) by Lizzie Borden; filmmaker present.

FRENCH INSTITUTE—At Phillips Hall, Christ Church, 60th St. and Park Ave. 355-6100. Adm. $2.50; students and senior citizens $2; members free. July 10 at 1, 3:15, 6 & 8:30: *La petite Sirène* (1980) by Roger Andrieux.

INTERNATIONAL CENTER OF PHOTOGRAPHY—Fifth Ave. at 94th St. 860-1777. Free with museum adm. Thru July 28: Tue., 12 noon–8, Wed.–Fri., 12 noon–5, Sat.–Sun., 11 a.m.–6, hourly on the hour: "Video-Feature": *French Performance* (1980) by Scott Rankin, and *Rhea* (1982) by David Askevold.

JEWISH MUSEUM—Fifth Ave. at 92nd St. 860-1888, -1889. Free with museum adm. "Jewish Humor on TV." July 14 at 12:30, 1:30 & 2:30: Two episodes of *The Goldbergs* (1955). July 16 at 7:30: "In the Beginning: The Pioneers."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. 879-5500. Adm. $4. "Ernest Hemingway": July 10 at 8: *To Have and Have Not* (1945) by Howard Hawks. "Ida Lupino": July 11 at 8: *The Light That Failed* (1939) by William Wellman. "Opera on Film": July 12 at 8: *Don Giovanni* (1979) by Joseph Losey. "The Great Sleuths Return!": July 15 at 8: *Laura* (1944) by Otto Preminger. "Women Filmmakers in Art and Animation" (free): July 16 at 6: *Arshile Gorky* (1982) by Charlotte Zwerin; filmmaker present. "Fact or Fiction": July 16 at 8: *That Hamilton Woman* (1942) by Alexander Korda.

MUSEUM OF BROADCASTING—1 E. 53rd St. 752-7684. Free with museum adm. Tue., 12 noon–8, Wed.–Sat., 12 noon–5. Thru Aug. 10: "Highlights From the Collection." Thru Sept. 26: "Discovery: Rare *Honeymooners.*"

MUSEUM OF MODERN ART—11 W. 53rd St. 708-9490. Free with museum adm. Video: Thru Sept. 3: "Spatial Relationships in Video." Films: **Titus Theater 1:** July 11 at 2:30 & 6: "A History of Camera Movement": *Four Sons* (1928) by John Ford. "British Film": Continuing July 12: "The Literary Tradition: Book and Stage." July 12 at 2:30: *Tom Brown's Schooldays* (1951) by Gordon Parry; at 6: *Oliver Twist* (1948) by David Lean. July 13 at 2: *Hamlet* (1948) by and with Laurence Olivier; at 5: *Our Man in Havana* (1959) by Carol Reed. July 14 at 2: *The Winslow Boy* (1950) by Anthony Asquith; at 5: *Lord of the Flies* (1963) by Peter Brook. July 15 at 2:30: (See July 13 at 5); at 6: (See July 14 at 5). July 16 at 2:30 & 6: "Films From the Archives": *Anatomy of a Murder* (1959) by Otto Preminger. **Titus Theater 2:** "Films From 1935." July 11 at 3: *Naughty Marietta* (1935) by W. S. Van Dyke; 6:30: *Hands Across the Table* (1935) by Mitchell Leisen. July 12 at 3: (See July 11 at 6:30); 6:30: *Bordertown* (1935) by Archie Mayo. July 13 at 2:30: *The Bride of Frankenstein* (1935) by James Whale; 5:30: *Steamboat 'Round the Bend* (1935) by John Ford. July 14 at 2:30: *The Little Colonel* (1935) by David Butler, with Shirley Temple; 5:30: (See July 13 at 5:30). July 15 at 3: (See July 13 at 2:30); 6:30: (See July 14 at 2:30). July 16 at 3 & 6:30: "Iris Barry Program I: The Development of Narrative": *The Execution of Mary Queen of Scots* (1895), *Wash Day Troubles* (1896), *A Trip to the Moon* (1902) by Georges Méliès, *The Great Train Robbery* (1903) by Edwin S. Porter, *Le Tout Petit Faust* (1910) by Emile Cohl, and *Les Amours de la Reine Elisabeth* (1912) by Louis Mercanton, with Sara Bernhardt.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $5; senior citizens (Sun.–Thu.) and members $3; under 16, $2.50. July 10 at 8 & 10 (members $2): *In the White City* (Portugal, 1983) by Alain Tanner. July 11 at 8 & 10:15: *Birdy* (1984) by Alan Parker. July 12–13 at 8 & 10:15, July 14 at 7:30 & 9:45: *My New Partner* (France, 1985) by Claude Zidi. July 15 at 8 & 10: *Steppenwolf* (1974) by Fred Haines. July 16 at 8 & 9:45: *The Brood* (Canada, 1979) by David Cronenberg.

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. 621-0618. Free. July 16 at 2:30: *Unknown Chaplin* (1983) by Kevin Brownlow and David Gill.

PARRISH ART MUSEUM—25 Job's Lane, Southampton, N.Y. 516-283-2118. Adm. $3; members $2. July 11 at 7: *Mrs. Miniver* (1942) by William Wyler, with Greer Garson. Free: July 12 at 2: *Arshile Gorky* and *In Search of Rothko.*

PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $5; members, senior citizens, and students $4. Thru Aug. 8: "Liz: The Films of Elizabeth Taylor." July 9–11 at 7:30: *Rhapsody* (1954) by Charles Vidor, and *The Girl Who Had Everything* (1953) by Richard Thorpe. July 12–14 at 4: *Conspirator* (1950) by Victor Saville, and *Elephant Walk* (1954) by William Dieterle; at 8: *A Place in the Sun* (1951) by George Stevens, and *Cat on a Hot Tin Roof* (1958) by Richard Brooks. July 16–18 at 6 & 9: *Raintree County* (1957) by Edward Dmytryk. Free: Fri.–Sun. at 2: *Jean-Louis Barrault, a Man of the Theatre* (1984) and *The Body Speaks* (1981) by Muriel Balash.

QUEENS MUSEUM—NYC Bldg., Flushing Meadow-Corona Park, Queens. 718-592-5555. Free with museum adm. "Four Who Dared." July 13 at 2: *Francisco Pizarro: Incan Nation, Peru 1532* (1977).

STATEN ISLAND INSTITUTE OF ARTS AND SCIENCES, 75 Stuyvesant Pl., S.I. 718-727-1135. Adm. $2; members $1. July 12 at 8, July 14 at 2:30: *Seven Chances* (1925) with Buster Keaton.

WHITNEY MUSEUM—Madison Ave. at 75th St. 570-0537. Free with museum adm. Thru July 28: "Film and Video on Art." July 10–11 at 11:30 a.m. (video): *The California Draftsmen* (1985) by Daniel Drasin and Paul Cummings, *Directions in Paintings* (1982) and *Pop and Neo-Pop* (1982) by Paul Tschinkel, and *The Jewish Museum* (1984) by Robert and Marjory Potts; 2:30 (video): *Young Expressionists* (1983) by Paul Tschinkel and Marc Miller, *Barbaralee Diamonstein's Inside New York's Art World* (1978), and "CBS at the Whitney." July 12–13 at 11:30 a.m., July 14 at 12:30 (video): *The Head of the Dragon* (1981–83) by Dieter Froese, *Video as Art* (1983) by Paul Tschinkel and Marc Miller, *The Strange Music of Nam June Paik* (1977) by Fred Barzyk and John Musilli, and *Nam June Paik Edited for Television* (1975); July 12–13 at 2:30, July 14 at 3:30 (video): *East Village Art Scene* (1985) by David Howard, *Pier 34* (1985) by Vicki Robinson, *Mike Bidlo's Andy Warhol's Factory* (1985) by David Blair, and *The Business of Being an Artist* (1985) by Linda Bryant and Dieter Froese. July 16 at 1:30 (films): *20th-Century American Art: Highlights of the Permanent Collection* (1982) by Russell Connor, *Burchfield's Vision* (1984) by Robert E. A. Lee, and *The Art Show That Shocked America* (1963); 4:30 (films): *Jackson Pollock: Portrait* (1983) by Courtney Sale Ross and Jay Freund, *A Glimpse of de Kooning* (1968) by Robert Snyder, and *Frank Stella at the Fogg* (1985) by James S. Ackerman.

Bronx

100. ALLERTON—Allerton Ave. nr. Cruger. 547-2444. #1—*Back to the Future.* #2—*The Goonies.* #3—Thru July 11: *Rambo: First Blood Part II.* Beg. July 12: *Explorers.*

101. CAPRI—E. Fordham Rd. nr. Jerome Ave. 367-0558. *Day of the Dead.*

102. CIRCLE—Westchester Ave. at E. 177th St. 863-2100. #1—*Red Sonja.* #2—*Day of the Dead.*

103. CITY—2081 Bartow Ave. in Co-op City. 379-4998. #1—*Back to the Future.* #2—Thru July 11: *Prizzi's Honor.* Beg. July 12: *Explorers.*

104. DALE—W. 231st St. at B'way. 884-5300. #1—Thru July 9: *Rambo: First Blood Part II.* Beg. July 10: *Silverado.* #2—Thru July 11: *St. Elmo's Fire.* Beg. July 12: *Explorers.*

106. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. 792-2100. #1—*Pale Rider.* #2—*Day of the Dead.* #3—Thru July 9: *The Goonies.* Beg. July 10: *Mad Max Beyond Thunderdome.* #4—Thru July 9: *St. Elmo's Fire.* Beg. July 10: *Silverado.*

108. LOEWS AMERICAN—East Ave. at Metropolitan. 828-3322. #1—*The Emerald Forest.* Beg. July 12: *Explorers.* #2—Thru July 9: *The Goonies.* Beg. July 10: *Mad Max Beyond Thunderdome.*

111. PALACE—Unionport Rd. at E. Tremont Ave. 829-3900. #1—*Back to the Future.* #2—*Pale Rider.* #3—*Rambo: First Blood Part II.* #4—Thru July 9: *Lifeforce.* Beg. July 10: *Silverado.*

114. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. 409-9030. #1—*Back to the Future.* #2—*Red Sonja.* #3—*Day of the Dead.* #4—*St. Elmo's Fire.* #5—*Lifeforce.* #6—*The Goonies.* #7—*Cocoon.* #8—*Rambo: First Blood Part II.* #9—*Prizzi's Honor.* #10—*Pale Rider.*

Brooklyn

(Area Code 718)

200. BAY RIDGE—ALPINE—Fifth Ave. at 69th St. 748-4200. #1—*Day of the Dead.* #2—*Red Sonja.*

201. BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 68th St. 238-4200. #1—*Back to the Future.* #2—Thru July 9: *The Goonies.* Beg. July 10: *Mad Max Beyond Thunderdome.* #3—*St. Elmo's Fire.* #4—Thru July 11: *Lifeforce.* Beg. July 12: *Explorers.* #5—*Rambo: First Blood Part II.*

202. BENSONHURST—BENSON—86th St. at 20th Ave. 372-1617. #1—*Pale Rider.* #2—*Day of the Dead.*

203. BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave. 236-5001. #1—*The Emerald Forest.* #2—*Back to the Future.* #3—Thru July 11: *Red Sonja.* Beg. July 12: *Explorers.*

204. BENSONHURST—MARBORO—Bay Pkwy. at 69th St. 232-4000. #1—*Rambo: First Blood Part II.* #2—*Cocoon.* #3—Thru July 9: *St. Elmo's Fire.* Beg. July 10: *Silverado.* #4—Thru July 9: *The Goonies.* Beg. July 10: *Mad Max Beyond Thunderdome.*

206. BRIGHTON BEACH—OCEANA—Brighton Beach Ave. at Coney Island Ave. 743-4333. #1—*Day of the Dead.* #2—*Back to the Future.* #3—*Red Sonja.* #4—*St. Elmo's Fire.* #5—*Pale Rider.* #6—Thru July 11: *Rambo: First Blood Part II.* Beg. July 12: *Explorers.*

207. BROOKLYN HEIGHTS—CINEMA—Henry St. at Orange. 596-7070. #1—*Prizzi's Honor.* #2—*St. Elmo's Fire.*

208. CANARSIE—TRIPLEX—Ave. L at E. 93rd St. 251-0700. #1—*Pale Rider.* #2—*Cocoon.* #3—Thru July 9: *Red Sonja.* Beg. July 10: *Silverado.*

209. COBBLE HILL—TWIN—Court St. at Butler. 596-9113. #1—*The Goonies.* #2—*Pale Rider.*

213. FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K. 763-3000. #1—Thru July 11: *The Emerald Forest.* Beg. July 12: *Explorers.* #2—*Back to the Future.*

214. FLATLANDS—RKO KINGS PLAZA—Flatbush Ave. at Ave. U. 253-1110. #1—*Red Sonja.* #2—Thru July 9: *The Goonies.* Beg. July 10: *Mad Max Beyond Thunderdome.* #3—*Rambo: First Blood Part II.* #4—*Prizzi's Honor.*

215. GREENPOINT—CHOPIN—Manhattan Ave. at Greenpoint Ave. 389-1100. *Day of the Dead.*

216. MIDWOOD—AVENUE U—At E. 16th St. 336-1234. #1—*A View to a Kill.* #2—Thru July 11: *Witness.* Beg. July 12: *Rambo: First Blood Part II.*

217. MIDWOOD—RKO KINGSWAY—Kings Hwy. at Coney Island Ave. 645-8588. #1—*Cocoon.* #2—*Pale Rider.* #3—Thru July 9: *Lifeforce.* Beg. July 10: *Mad Max Beyond Thunderdome.* #4—Thru July 9: *Prizzi's Honor.* Beg. July 10: *Silverado.* #5—*St. Elmo's Fire.*

218. MIDWOOD—RKO MIDWOOD—Ave. J at E. 13th St. 377-1718. *The Emerald Forest.*

219. PARK SLOPE—PLAZA—Flatbush Ave. nr. Eighth Ave. 636-0170. #1—*Back to the Future.* #2—Thru July 9: *A View to a Kill.* Beg. July 10: *Silverado.*

220. RIDGEWOOD—RIDGEWOOD—Myrtle Ave. at Putnam. 821-5993. #1—*Day of the Dead.* #2—Thru July 9: *Red Sonja.* Beg. July 10: *Silverado.* #3—*Rambo: First Blood Part II.* #4—Thru July 9: *The Goonies.* Beg. July 10: *Mad Max Beyond Thunderdome.* #5—*Pale Rider.*

Queens

(Area Code 718)

300. ASTORIA—UA ASTORIA—Steinway St. at 30th Ave. 545-9470. #1—Thru July 9: *The Goonies.* Beg. July 10: *Mad Max Beyond Thunderdome.* #2—*Day of the Dead.* #3—*Cocoon.* #4—Thru July 9: *St. Elmo's Fire.* Beg. July 10: *Silverado.*

301. BAYSIDE—LOEWS BAY TERRACE—Bell Blvd. at 26th Ave. 428-4040. #1—*The Emerald Forest.* #2—Thru July 9: *The Goonies.* Beg. July 10: *Mad Max Beyond Thunderdome.*

302. BAYSIDE—MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave. 225-7711. #1—*Cocoon.* #2—*Back to the Future.* #3—Thru July 9: *Rambo: First Blood Part II.* Beg. July 10: *Silverado.* #4—*Pale Rider.*

303. CORONA—PLAZA—Roosevelt Ave. nr. 103rd St. 639-7722. Thru July 11: *Red Sonja.* Beg. July 12: *Witness; An Officer and a Gentleman.*

304. DOUGLASTON—MOVIEWORLD—L.I. Expwy. at Cross Island Pkwy. 423-7200. #1—*Back to the Future.* #2—*Day of the Dead.* #3—Thru July 9: *Lifeforce.* Beg. July 10: *The Gods Must Be Crazy.* #4—*Cocoon.* #5—*Cocoon.* #6—*Pale Rider.* #7—*Prizzi's Honor.*

305. ELMHURST—LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd. 429-4770. #1—*Back to the Future.* #2—Thru July 11: *Red Sonja.* Beg. July 12: *Explorers.*

306. FLUSHING—PARSONS—Parsons Blvd. nr. Union Tpke. 591-8555. #1—*Red Sonja.* #2—*Lifeforce.* #3—*Prizzi's Honor.* #4—*St. Elmo's Fire.*

307. FLUSHING—RKO KEITHS—Northern Blvd. at Main St. 353-4000. #1—*Back to the Future.* #2—*Cocoon.* #3—Thru July 11: *Rambo: First Blood Part II.* Beg. July 12: *Explorers.*

308. FLUSHING—RKO PROSPECT—Main St. nr. 41st Rd. 359-1050. #1—*Pale Rider.* #2—Thru July 9: *The Goonies.* Beg. July 10: *Mad Max Beyond Thunderdome.* #3—Thru July 9: *Red Sonja.* Beg. July 10: *Silverado.*

309. FLUSHING—UA QUARTET—Northern Blvd. at 160th St. 359-6777. #1—*Day of the Dead.* #2—*Prizzi's Honor.* #3—*Lifeforce.* #4—*St. Elmo's Fire.*

310. FLUSHING—UTOPIA—Union Tpke. at 188th St. 454-2323. #1—Thru July 9: *Fletch.* Beg. July 10: *Silverado.* #2—*Back to the Future.*

311. FOREST HILLS—CINEMART—Metropolitan Ave. at 72nd Rd. 261-2244. #1—*A View to a Kill.* #2—Thru July 11: *Fletch.* Beg. July 12: *The Gods Must Be Crazy.*

312. FOREST HILLS—CONTINENTAL—Austin St. nr. 70th Ave. 544-1020. Program unavailable.

313. FOREST HILLS—FOREST HILLS—71st Ave. nr. Queens Blvd. 261-7866. #1—*Pale Rider.* #2—*St. Elmo's Fire.*

314. FOREST HILLS—LOEWS TRYLON—Queens Blvd. nr. 66th Ave. 459-8944. *The Emerald Forest.*

315. FOREST HILLS—MIDWAY—Queens Blvd. at 71st Rd. 261-8572. #1—*Rambo: First Blood Part II.* #2—*Cocoon.* #3—Thru July 9: *The Goonies.* Beg. July 10: *Mad Max Beyond Thunderdome.* #4—Thru July 9: *The Goonies.* Beg. July 10: *Silverado.*

316. FRESH MEADOWS—CINEMA CITY—Horace Harding Expwy. at 183rd St. 357-9100. #1—*Pale Rider.* #2—*Prizzi's Honor.* #3—*St. Elmo's Fire.* #4—*Back to the Future.* #5—Thru July 9: *Red Sonja.* Beg. July 10: *Silverado.*

317. FRESH MEADOWS—RKO MEADOWS—Horace Harding Blvd. at 190th St. 454-6800. #1—*Rambo: First Blood Part II.* #2—Thru July 11: *A View to a Kill.* Beg. July 12: *Explorers.*

318. JACKSON HEIGHTS—BOULEVARD—Northern Blvd. at 83rd St. 335-0170. #1—*Back to the Future.* #2—Thru July 9: *Prizzi's Honor.* Beg. July 10: *Silverado.* #3—Thru July 11: *Day of the Dead.* Beg. July 12: *Explorers.*

319. JACKSON HEIGHTS—COLONY—82nd St. nr. Roosevelt Ave. 478-6777. #1—*Red Sonja.* #2—*Pale Rider.*

320. JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave. 335-0242. #1—Thru July 9: *The Goonies.* Beg. July 10: *Mad Max Beyond Thunderdome.* #2—*Lifeforce.* #3—*Rambo: First Blood Part II.*

322. KEW GARDENS HILLS—MAIN STREET—Nr. 72nd Dr. 268-3636. #1—Thru July 11: *Witness.* Beg. July 12: *A View to a Kill.* #2—Thru July 11: *Brewster's Millions.* Beg. July 12 (tent.): *Fletch.*

324. OZONE PARK—CROSSBAY—Rockaway Blvd. at Woodhaven Blvd. 848-1738. #1—*Pale Rider.* #2—Thru July 9: *The Goonies.* Beg. July 10: *Mad Max Beyond Thunderdome.*

325. REGO PARK—DRAKE—Woodhaven Blvd. at 63rd Ave. 639-0600. Thru July 11: *Desperately Seeking Susan; The Mean Season.*

326. REGO PARK—LOEWS LEFRAK CITY—99th St. bet. 57th Ave. and L.I. Expwy. 699-4700. #1—*Fletch.* #2—*Brewster's Millions.* #3—*A View to a Kill.*

328. ROCKAWAY PARK—SURFSIDE—Rockaway Beach Blvd. at Beach 105th St. 945-4632. #1—*Red Sonja.* #2—*St. Elmo's Fire.*

329. SUNNYSIDE—CENTER—Queens Blvd. nr. 43rd St. 784-3050. #1—Thru July 9: *Red Sonja.* #2—*Back to the Future.* Beg. July 10: *Silverado.*

330. WHITESTONE—CROSS ISLAND—Cross Island Pkwy. at 153rd St. 767-2800. #1—Thru July 11: *Prizzi's Honor.* Beg. July 12: *Explorers.* #2—*St. Elmo's Fire.*

331. WOODHAVEN—HAVEN—Jamaica Ave. nr. 80th St. 296-2325. Thru July 11: *Brewster's Millions; Rustlers' Rhapsody.*

Staten Island

(Area Code 718)

400. ELTINGVILLE—AMBOY—356-3800. #1—*The Emerald Forest.* #2—*Rambo: First Blood Part II.*

401. NEW DORP—HYLAN—351-6601. #1—Thru July 9: *St. Elmo's Fire.* Beg. July 10: *Silverado.* #2—*Pale Rider.*

402. NEW DORP—LANE—351-2110. *Day of the Dead.*

403. NEW DORP—RAE—979-0444. #1—*Rambo: First Blood Part II.* #2—Thru July 9: *The Goonies.* Beg. July 10: *Mad Max Beyond Thunderdome.*

404. NEW DORP—RKO FOX PLAZA—987-6800. #1—*Prizzi's Honor.* #2—*Red Sonja.*

405. NEW SPRINGVILLE—ISLAND—761-6666. #1—*Cocoon.* #2—Thru July 9: *The Goonies.* Beg. July 10: *Mad Max Beyond Thunderdome.*

406. NEW SPRINGVILLE—RKO RICHMOND—761-3103. *Back to the Future.*

Long Island

(Area Code 516)
Nassau County

500. BALDWIN—GRAND AVENUE—223-2323. #1—*St. Elmo's Fire.* #2—Thru July 9: *Day of the Dead.* Beg. July 10: *Silverado.*

501. BALDWIN—RKO—223-9230. Thru July 9: *Rambo: First Blood Part II.* Beg. July 10: *The Emerald Forest.*

502. BELLEROSE—RKO—775-1351. July 10–16: *Desperately Seeking Susan.*

506. EAST MEADOW—FLICK—794-8008. #1—*Day of the Dead.* #2—Thru July 9: *Lifeforce.* Beg. July 10: *The Gods Must Be Crazy.*

507. EAST MEADOW—MEADOWBROOK—731-2423. #1—Thru July 9: *Pale Rider.* Beg. July 10: *Silverado.* #2—*Cocoon.* #3—Thru July 9: *The Goonies.* Beg. July 10: *Mad Max Beyond Thunderdome.* #4—*St. Elmo's Fire.*

509. FLORAL PARK—RKO FLORAL—352-2280. *Pale Rider.*

510. FRANKLIN SQUARE—FRANLKIN—775-3257. #1—*Cocoon.* #2—*Back to the Future.* #3—*Red Sonja.* #4—*Prizzi's Honor.*

511. GARDEN CITY—RKO ROOSEVELT FIELD—741-4007. #1—Thru July 11: *The Goonies.* Beg. July 12: *Explorers.* #2—*Prizzi's Honor.* #3—Thru July 9: *The Emerald Forest.* Beg. July 10: *Mad Max Beyond Thunderdome.*

512. GARDEN CITY PARK—RKO PARK EAST—741-8484. Thru July 9: *Fletch.* Beg. July 10: *Silverado.*

513. GREAT NECK—SQUIRE—466-2020. #1—*Cocoon.* #2—Thru July 9: *The Goonies.* Beg. July 10: *Mad Max Beyond Thunderdome.* #3—*Rambo: First Blood Part II.*

514. HEWLETT—RKO—791-6768. July 10–16: *Desperately Seeking Susan.*

515. HICKSVILLE—HICKSVILLE—931-0749. #1—*St. Elmo's Fire.* #2—*Day of the Dead.*

516. HICKSVILLE—MID-PLAZA—433-2400. #1—*Back to the Future.* #2—*Red Sonja.* #3—Thru July 9: *Fletch.* Beg. July 10: *Silverado.* #4—*Prizzi's Honor.* #5—*Pale Rider.* #6—*The Emerald Forest.*

517. LAWRENCE—RKO—371-0203. #1—*Pale Rider.* #2—Thru July 11: *Red Sonja.* Beg. July 12: *Explorers.* #3—Thru July 9: *The Emerald Forest.* Beg. July 10: *Silverado.*

518. LEVITTOWN—LEVITTOWN—731-0516. #1—*A View to a Kill.* #2—Thru July 11: *Witness.* Beg. July 12: *Brewster's Millions.*

519. LEVITTOWN—LOEWS NASSAU—731-5400. #1—Thru July 11: *Fletch.* Beg. July 12: *Explorers.* #2—*Rambo: First Blood Part II.* #3—*Back to the Future.* #4—*Prizzi's Honor.* #5—*The Emerald Forest.* #6—*Red Sonja.*

521. LYNBROOK—LYNBROOK—593-1033. #1—*Cocoon.* #2—*Day of the Dead.* #3—*St. Elmo's Fire.* #4—*Rambo: First Blood Part II.*

522. LYNBROOK—STUDIO ONE—599-1444. Thru July 9: *The Purple Rose of Cairo.* Beg. July 10: *The Gods Must Be Crazy.*

523. MALVERNE—TWIN—599-6966. #1—*A View to a Kill.* #2—*Witness.*

524. MANHASSET—MANHASSET—627-7887. #1—*St. Elmo's Fire.* #2—*Prizzi's Honor.* #3—*Fletch.*

525. MANHASSET—RKO CINEMA—627-1300. Thru July 11: *The Emerald Forest.* Beg. July 12: *Explorers.*

526. MASSAPEQUA—PEQUA—799-6464. Thru July 9: *The Goonies.* Beg. July 10: *Silverado.*

527. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—795-2244. #1—Thru July 9: *Fletch.* Beg. July 10: *Mad Max Beyond Thunderdome.* #2—*St. Elmo's Fire.* #3—*Rambo: First Blood Part II.* #4—*Prizzi's Honor.* #5—Thru July 11: *Lifeforce.* Beg. July 12: *Explorers.* #6—*Back to the Future.* #7—*Pale Rider.* #8—*Day of the Dead.* #9—Beg. July 10: *The Goonies.*

529. MERRICK—TWIN—546-1271. #1—*Back to the Future.* #2—*Red Sonja.*

530. NEW HYDE PARK—HERRICKS—747-0555. #1—*Day of the Dead.* #2—*St. Elmo's Fire.*

531. OCEANSIDE—OCEANSIDE—536-7565. #1—Thru July 11: *Witness.* Beg. July 12: *Brewster's Millions.* #2—Thru July 11: *A View to a Kill.*

532. OLD BETHPAGE—CINE CAPRI—752-1610. *A View to a Kill.*

533. PLAINVIEW—OLD COUNTRY—931-4242. #1—Beg. July 10: *Silverado.* #2—*Day of the Dead.*

534. PLAINVIEW—RKO MORTON VILLAGE—938-2323. *St. Elmo's Fire.*

535. PLAINVIEW—RKO TWIN—931-1333. #1—Thru July 11: *A View to a Kill.* Beg. July 12: *Explorers.* #2—*Pale Rider.*

536. PORT WASHINGTON—MOVIES—944-6200. #1—*Pale Rider.* #2—Thru July 9: *Day of the Dead.* Beg. July 10: *The Gods Must Be Crazy.* #3—*Back to the Future.*

538. ROCKVILLE CENTRE—RKO FANTASY—764-8000. *Back to the Future.*

539. ROCKVILLE CENTRE—RKO TWIN—678-3121. #1—*Prizzi's Honor.* #2—Thru July 9: *The Goonies.* Beg. July 10: *Mad Max Beyond Thunderdome.*

540. ROSLYN—ROSLYN—621-8488. #1—*Red Sonja.* #2—Thru July 9: *A View to a Kill.* Beg. July 10: *Silverado.*

541. SYOSSET—SYOSSET—921-5810. #1—*Rambo: First Blood Part II.* #2—*The Goonies.* #3—Thru July 9: *Return to Oz.* Beg. July 10: *Mad Max Beyond Thunderdome.*

542. SYOSSET—UA CINEMA 150—364-0700. *Cocoon.*

543. VALLEY STREAM—RKO GREEN ACRES—561-2100. #1—*Rambo: First Blood Part II.* #2—*Prizzi's Honor.* #3—*Cocoon.*

544. VALLEY STREAM—SUNRISE—825-5700. #1—*Day of the Dead.* #2—*Back to the Future.* #3—*The Emerald Forest.* #4—*Red Sonja.* #5—*Return to Oz.* #6—*Secret Admirer.* #7—*Fletch.* #8—*Pale Rider.* #9—*Brewster's Millions.* #10—*Lifeforce.* #11—*A View to a Kill.* #12—*St. Elmo's Fire.* #13—*The Goonies.*

545. WANTAGH—RKO—781-6969. *Cocoon.*

546. WESTBURY—DRIVE-IN—334-3400. #1—*Day of the Dead.* #2—Thru July 9: *St. Elmo's Fire.* Beg. July 10: *Mad Max Beyond Thunderdome.* #3—Thru July 9: *Red Sonja.* Beg. July 10: *Silverado.*

547. WESTBURY—WESTBURY—333-1911. #1—Thru July 11: *Witness.* Beg. July 12: *D.A.R.Y.L.* #2—*Brewster's Millions.*

Suffolk County

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600. BABYLON—BABYLON—669-3399. #1—*Pale Rider.* #2—*Cocoon.* #3—*Rambo: First Blood Part II.*

601. BABYLON—RKO—669-0700. #1—Thru July 9: *The Emerald Forest.* Beg. July 10: *Silverado.* #2—*Prizzi's Honor.*

602. BABYLON—SOUTH BAY—587-7676. #1—*Back to the Future.* #2—*Day of the Dead.* #3—Thru July 11: *Lifeforce.* Beg. July 12: *Explorers.*

603. BAY SHORE—CINEMA—665-1722. *St. Elmo's Fire.*

604. BAY SHORE—LOEWS SOUTH SHORE MALL—666-4000. #1—Thru July 9: *The Goonies.* Beg. July 10: *Mad Max Beyond Thunderdome.* #2—*Red Sonja.*

605. BAY SHORE—SUNRISE DRIVE-IN—665-1111. #1—Thru July 11: *Pale Rider.* Beg. July 12: *Explorers.* #2—*Day of the Dead.*

606. BRENTWOOD—BRENTWOOD—273-3900. Thru July 11: *Secret Admirer.* Beg. July 12: *Brewster's Millions.*

607. CENTER MORICHES—CENTER—878-2100. Thru July 11: *Witness.*

608. COMMACK—DRIVE-IN—499-2900. *Back to the Future.*

609. COMMACK—MULTIPLEX—462-6953. #1—*Red Sonja.* #2—*Back to the Future.* #3—*Day of the Dead.* #4—*Return to Oz.* #5—*Lifeforce.* #6—*Fletch.* #7—*The Goonies.* #8—*Prizzi's Honor.* #9—*Rambo: First Blood Part II.* #10—*St. Elmo's Fire.* #11—*Pale Rider.*

610. COMMACK—RKO—499-4545. #1—*Cocoon.* #2—Thru July 9: *The Emerald Forest.* Beg. July 10: *Silverado.*

611. CORAM—PINE—698-6442. #1—*Cocoon.* #2—*Back to the Future.* #3—*St. Elmo's Fire.* #4—*Rambo: First Blood Part II.*

612. CORAM—THE MOVIES AT CORAM—732-6200. #1—*Cocoon.* #2—*Back to the Future.* #3—Thru July 9: *The Goonies.* Beg. July 10: *Mad Max Beyond Thunderdome.* #4—*Day of the Dead.* #5—Thru July 11: *Lifeforce.* Beg. July 12: *Explorers.* #6—*Prizzi's Honor.* #7—*Pale Rider.* #8—Thru July 11: *Rambo: First Blood Part II.* Beg. July 12: *Red Sonja.*

613. EAST HAMPTON—CINEMAS—324-0448. #1—*Cocoon.* #2—*Prizzi's Honor.* #3—*Day of the Dead.* #4—Thru July 9: *Rambo: First Blood Part II.* Beg. July 10: *Mad Max Beyond Thunderdome.* #5—Thru July 11: *The Goonies.* Beg. July 12: *Pale Rider.*

614. EAST SETAUKET—RKO FOX—473-2400. *Rambo: First Blood Part II.*

615. ELWOOD—ELWOOD—499-7800. #1—Thru July 11: *St. Elmo's Fire.* Beg. July 12: *Explorers.* #2—*Back to the Future.*

616. FARMINGVILLE—COLLEGE PLAZA—698-2200. #1—Thru July 11: *Lifeforce.* Beg. July 12: *Rambo: First Blood Part II.* #2—*Pale Rider.*

617. FIRE ISLAND—COMMUNITY—583-5184. July 10–11: *American Dreamer.* July 12–13: *Witness.* July 15–16: *Johnny Dangerously; Man of Flowers.*

618. GREENPORT—GREENPORT—477-0500. Thru July 9: *Desperately Seeking Susan.* July 10–13: *Witness.* July 14–16: *Brewster's Millions.*

619. HUNTINGTON—RKO SHORE—421-5200. #1—Thru July 9: *Fletch.* Beg. July 10: *Mad Max Beyond Thunderdome.* #2—*Prizzi's Honor.* #3—Thru July 9: *Rambo: First Blood Part II.* Beg. July 10: *Silverado.* #4—Thru July 11: *The Goonies.* Beg. July 12: *Explorers.*

620. HUNTINGTON—RKO WHITMAN—423-1300. *Back to the Future.*

621. HUNTINGTON—RKO YORK—421-3911. *The Emerald Forest.*

622. ISLIP—ISLIP—581-5200. #1—*Back to the Future.* #2—Thru July 9: *Rambo: First Blood Part II.* Beg. July 10: *Silverado.* #3—*Pale Rider.*

623. LAKE GROVE—RKO SMITH HAVEN MALL—724-9550. *Cocoon.*

624. LAKE RONKONKOMA—LAKESIDE—981-7100. Thru July 11: *Brewster's Millions.*

625. LINDENHURST—LINDENHURST—888-5400. Thru July 11: *Brewster's Millions.* Beg. July 12: *Perfect.*

626. MATTITUCK—MATTITUCK—298-4405. #1—*Cocoon.* #2—Thru July 9: *The Goonies.* Beg. July 10: *Mad Max Beyond Thunderdome.* #3—Thru July 11: *Prizzi's Honor.* Beg. July 12: *Explorers.* #4—*Pale Rider.* #5—*Back to the Future.*

627. MONTAUK—THE MOVIES—668-2393. Thru July 11: *Fletch.*

628. NESCONSET—SMITHTOWN ALL-WEATHER INDOOR—265-8118. Thru July 9: *Prizzi's Honor.* Beg. July 10: *Silverado.* **OUTDOOR**—*Day of the Dead.*

629. NORTHPORT—NORTHPORT—261-8600. Thru July 11: *Brewster's Millions.* Beg. July 12: *Perfect.*

630. OAKDALE—OAKDALE—589-8118. Thru July 11: *Brewster's Millions.* Beg. July 12 (tent.): *Rambo: First Blood Part II.*

631. PATCHOGUE—TRIPLEX—475-0601. #1—*Cocoon.* #2—*The Goonies.* #3—Thru July 11: *Rambo: First Blood Part II.* Beg. July 12: *Explorers.*

632. PATCHOGUE—RKO PLAZA—475-5225. #1—Thru July 9: *The Emerald Forest.* Beg. July 10: *Silverado.* #2—*Back to the Future.*

633. PATCHOGUE—SUNRISE ALL-WEATHER INDOOR—363-7200. *Day of the Dead.* **OUTDOOR**—Thru July 11: *Pale Rider.* Beg. July 12: *Rambo: First Blood Part II.*

634. PATCHOGUE—SUNWAVE—475-7766. #1—*Prizzi's Honor.* #2—*St. Elmo's Fire.*

635. PORT JEFFERSON—MINI EAST—928-6555. *Pale Rider.* **WEST**—Thru July 9: *The Goonies.* Beg. July 10: *Mad Max Beyond Thunderdome.*

636. PORT JEFFERSON STATION—RKO BROOKHAVEN—473-1200. July 10–16: *Desperately Seeking Susan.*

637. RIVERHEAD—SUFFOLK—727-3133. Thru July 11: *Rambo: First Blood Part II.*

638. SAG HARBOR—SAG HARBOR—725-0010. Thru July 11: *The Return of the Soldier.* Beg. July 12: *Where's Picone?*

639. SAYVILLE—SAYVILLE—589-0232. #1—*St. Elmo's Fire.* #2—*Red Sonja.* #3—*Back to the Future.*

640. SHIRLEY—DRIVE-IN—281-5444. *Red Sonja.*

641. SHIRLEY—TWIN—281-4466. #1—Thru July 11: *Fletch.* Beg. July 12 (tent.): *Rambo: First Blood Part II.* #2—Thru July 11: *Lifeforce.* Beg. July 12 (tent.): *Perfect.*

642. SMITHTOWN—SMITHTOWN—265-1551. Thru July 9: *The Goonies.* Beg. July 10: *Mad Max Beyond Thunderdome.*

643. SOUTHAMPTON—SOUTHAMPTON—283-1300. #1—*Back to the Future.* #2—*St. Elmo's Fire.* #3—Thru July 11: *Fletch.* Beg. July 12: *Explorers.*

644. STONY BROOK—LOEWS—751-2300. #1—*The Emerald Forest.* #2—*Back to the Future.* #3—Thru July 11: *Red Sonja.* Beg. July 12: *Explorers.*

645. WEST ISLIP—TWIN—669-2626. #1—*Fletch.* #2—Thru July 11: *A View to a Kill.* Beg. July 12 (tent.): *Rambo: First Blood Part II.*

646. WESTHAMPTON—HAMPTON ARTS—288-2600. #1—*St. Elmo's Fire.* #2—Thru July 9: *The Emerald Forest.* Beg. July 10: *Silverado.*

647. WESTHAMPTON—WESTHAMPTON—288-1500. Thru July 11: *Pale Rider.* Beg. July 12: *The Goonies.*

New York State

(Area Code 914)
Westchester County

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700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—234-7300. #1—*Back to the Future.* #2—*St. Elmo's Fire.*

701. BEDFORD VILLAGE—CINEMA 22—234-9577. Thru July 11: *The Emerald Forest.* Beg. July 12: *Explorers.*

702. BRONXVILLE—BRONXVILLE—961-4030. #1—*Pale Rider.* #2—*Day of the Dead.* #3—Thru July 9: *Rambo: First Blood Part II.* Beg. July 10: *Silverado.*

703. GREENBURGH—CINEMA 100—946-4680. #1—*Rambo: First Blood Part II.* #2—*St. Elmo's Fire.*

705. HARTSDALE—CINEMA—428-2200. #1—*Back to the Future.* #2—*The Emerald Forest.* Beg. July 12: *Explorers.* #3—Thru July 9: *Fletch.* Beg. July 10: *Silverado.* #4—Thru July 9: *The Goonies.* Beg. July 10: *Mad Max Beyond Thunderdome.*

706. LARCHMONT—PLAYHOUSE—834-3001. *St. Elmo's Fire.*

707. MAMARONECK—PLAYHOUSE—698-2200. #1—*Cocoon.* #2—Thru July 9: *Pale Rider.* Beg. July 10: *Silverado.* #3—Thru July 9: *The Goonies.* Beg. July 10: *Mad Max Beyond Thunderdome.* #4—*Day of the Dead.*

708. MOUNT KISCO—MOUNT KISCO—666-6900. #1—Thru July 9: *Fletch.* Beg. July 10: *Silverado.* #2—Thru July 9: *The Goonies.* Beg. July 10: *Mad Max Beyond Thunderdome.*

709. MOUNT VERNON—PARKWAY—664-3311. Thru July 11: *Brewster's Millions.* Beg. July 12 (tent.): *Rambo: First Blood Part II.*

710. NEW ROCHELLE—RKO PROCTORS—632-1100. #1—*The Emerald Forest.* #2—*Cocoon.* #3—Thru July 9: *The Goonies.* Beg. July 10: *Silverado.* #4—Thru July 9: *Day of the Dead.* Beg. July 10: *Mad Max Beyond Thunderdome.* #5—*St. Elmo's Fire.* #6—*Back to the Future.* #7—*Red Sonja.*

711. NEW ROCHELLE—TOWN—632-4000. *Pale Rider.*

712. OSSINING—ARCADIAN—941-5200. #1—Tent.: *The Goonies.* #2—*Back to the Future.* #3—*Cocoon.*

713. PEEKSKILL—BEACH—737-6262. #1—*Back to the Future.* #2—*Pale Rider.* #3—*St. Elmo's Fire.* #4—*Cocoon.*

714. PEEKSKILL—WESTCHESTER MALL—528-8822. #1—Thru July 11: *The Emerald Forest.* Beg. July 12: *Explorers.* #2—Thru July 9: *The Goonies.* Beg. July 10: *Mad Max Beyond Thunderdome.* #3—*Prizzi's Honor.* #4—Thru July 9: *Return to Oz.* Beg. July 10: *Silverado.*

715. PELHAM—PICTURE HOUSE—738-3160. Thru July 11: *Witness.*

716. PLEASANTVILLE—ROME—769-0720. #1—*Pale Rider.* #2—Thru July 11: *Rambo: First Blood Part II.* Beg. July 12: *Explorers.*

717. RYE—RYE RIDGE—939-8177. #1—*Back to the Future.* #2—Thru July 11: *Red Sonja.* Beg. July 12: *Explorers.*

718. SCARSDALE—FINE ARTS—723-6699. Thru July 9: *Goodbye New York.* Beg. July 10: *The Gods Must Be Crazy.*

719. SCARSDALE—PLAZA—725-0078. Thru July 11: *Brewster's Millions.* Beg. July 12 (tent.): *Fletch.*

720. WHITE PLAINS—GALLERIA—997-8198. #1—*Pale Rider.* #2—*Cocoon.*

721. WHITE PLAINS—UA CINEMA—946-2820. *Prizzi's Honor.*

722. YONKERS—CENTRAL PLAZA—793-3232. #1—Thru July 11: *Return to Oz.* #2—Thru July 11: *A View to a Kill.* #3—*Red Sonja.* #4—*St. Elmo's Fire.* #5—*Prizzi's Honor.*

723. YONKERS—MOVIELAND—793-0002. #1—*Back to the Future.* #2—Thru July 11: *Fletch.* Beg. July 12: *Explorers.* #3—*Cocoon.* #4—*The Goonies.*

724. YONKERS—PARK HILL—969-4477. #1—*Rambo: First Blood Part II.* #2—*Red Sonja.* #3—*Day of the Dead.*

725. YORKTOWN HEIGHTS—TRIANGLE—245-7555. #1—*Rambo: First Blood Part II.* #2—*Red Sonja.*

Rockland County

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750. BLAUVELT—NYACK DRIVE-IN—358-1844. Program unavailable.

751. MONSEY—ROCKLAND DRIVE-IN—356-4040. Thru July 11: *Red Sonja; Cat's Eye.* Beg. July 12: *Explorers.*

752. NANUET—MALL—623-6336. Program unavailable.

753. NANUET—ROUTE 59—623-3355. *Day of the Dead.*

754. **NANUET—RKO MOVIES**—623-0211. #1—*St. Elmo's Fire.* #2—*Rambo: First Blood Part II.* #3—Thru July 9: *Red Sonja.* Beg. July 10: *Silverado.* #4—*Pale Rider.* #5—*Back to the Future.*

755. **NEW CITY—TOWN**—634-5100. #1—*Cocoon.* #2—Thru July 9: *Fletch.* Beg. July 10: *Silverado.*

756. **NEW CITY—UA CINEMA 304**—634-8200. #1—Thru July 9: *The Goonies.* Beg. July 10: *Mad Max Beyond Thunderdome.* #2—*St. Elmo's Fire.*

757. **NYACK—CINEMA EAST**—358-6631. *Prizzi's Honor.*

758. **ORANGEBURG—303 DRIVE-IN**—359-2021. Thru July 9: *Pale Rider; Tightrope.* Beg. July 10: *Mad Max Beyond Thunderdome.*

759. **PEARL RIVER—CENTRAL**—735-2530. Thru July 11: *A View to a Kill.* Beg. July 12: *Explorers.*

760. **PEARL RIVER—PEARL RIVER**—735-6500. *Cocoon.*

761. **SPRING VALLEY—CINEMA 45**—352-1445. Thru July 9: *Fletch.* Beg. July 10: *The Gods Must Be Crazy.*

762. **SPRING VALLEY—PIX**—425-6902. #1—*Back to the Future.* #2—Thru July 11: *Prizzi's Honor.* Beg. July 12: *Explorers.*

763. **STONY POINT—9 W CINEMA**—942-0303. *Day of the Dead.*

764. **SUFFERN—LAFAYETTE**—357-6030. *The Emerald Forest.*

765. **WEST HAVERSTRAW—PLAZA**—947-2220. *Back to the Future.*

Connecticut

(Area Code 203)
Fairfield County

800. **BROOKFIELD—FINE ARTS**—775-0070. #1—*Back to the Future.* #2—*Fletch; Return to Oz.*

801. **DANBURY—CINE**—743-2200. #1—*Cocoon.* #2—*St. Elmo's Fire.* #3—*Prizzi's Honor.*

802. **DANBURY—CINEMA**—748-2923. #1—Thru July 9: *Red Sonja.* Beg. July 10: *Mad Max Beyond Thunderdome.* #2—*The Goonies.*

803. **DANBURY—PALACE**—748-7496. #1—*Explorers.* #2—Thru July 11: *The Emerald Forest.* Beg. July 12: *Explorers.* #3—Thru July 9: *Rambo: First Blood Part II.* Beg. July 10: *Silverado.*

804. **DARIEN—PLAYHOUSE**—655-0100. *Back to the Future.*

805. **FAIRFIELD—COMMUNITY**—255-6555. #1—*Back to the Future.* #2—*Pale Rider; Return to Oz.*

806. **FAIRFIELD—COUNTY**—334-1411. Thru July 9: *Prizzi's Honor.* Beg. July 10: *Silverado.*

807. **GREENWICH—CINEMA**—869-6030. #1—*Back to the Future.* #2—*Fletch.*

808. **GREENWICH—PLAZA**—869-4030. #1—*St. Elmo's Fire.* #2—*Prizzi's Honor.* #3—Thru July 9: *The Emerald Forest.* Beg. July 10: *The Gods Must Be Crazy.*

809. **NEW CANAAN—PLAYHOUSE**—966-0600. Thru July 11: *The Goonies.* Beg. July 12: *Explorers.*

810. **NORWALK—CINEMA**—838-4504. #1—Thru July 9: *The Emerald Forest; Return to Oz.* Beg. July 10: *Silverado.* #2—*Pale Rider.*

811. **NORWALK—NORWALK**—866-9202. Thru July 9: *Rambo: First Blood Part II.* Beg. July 10: *Mad Max Beyond Thunderdome.*

812. **SOUTH NORWALK—SONO**—866-9202. July 10–16: *A Private Function.*

813. **SPRINGDALE—STATE**—325-0250. Thru July 11: *Brewster's Millions.* Beg. July 12: *Rambo: First Blood Part II.*

814. **STAMFORD—AVON**—324-9205. #1—*Day of the Dead.* #2—*Rambo: First Blood Part II.*

815. **STAMFORD—CINEMA**—324-3100. #1—*Pale Rider.* #2—Thru July 9: *The Goonies.* Beg. July 10: *Silverado.* #3—Thru July 11: *Red Sonja.* Beg. July 12: *Explorers.*

816. **STAMFORD—PARK PLACE**—323-1600. #1—Thru July 11: *Secret Admirer.* #2—*Return to Oz.*

817. **STAMFORD—RIDGEWAY**—323-5000. #1—*Cocoon.* #2—Thru July 9: *A View to a Kill.* Beg. July 10: *Mad Max Beyond Thunderdome.*

818. **TRUMBULL—TRANS-LUX**—374-0462. #1—*Cocoon.* #2—*The Goonies.* #3—*St. Elmo's Fire.*

819. **WESTPORT—FINE ARTS**—227-3324. #1—Thru July 11: *Prizzi's Honor.* Beg. July 12: *Explorers.* #2—Thru July 9: *The Goonies.* Beg. July 10: *Silverado.* #3—227-9619. *Back to the Future.* #4—226-6666. *St. Elmo's Fire.*

820. **WESTPORT—POST**—227-0500. *Cocoon.*

821. **WILTON—CINEMA**—762-5678. *Fletch.*

New Jersey

(Area Code 201)
Hudson County

900. **ARLINGTON—LINCOLN**—997-6873. #1—*Rambo: First Blood Part II.* #2—*Prizzi's Honor.* #3—Thru July 11: *The Goonies.* Beg. July 12: *Explorers.*

901. **HARRISON—WARNER**—482-8550. #1—Thru July 9: *Day of the Dead.* Beg. July 10: *Mad Max Beyond Thunderdome.* #2—*Pale Rider.*

902. **JERSEY CITY—HUDSON PLAZA**—433-1100. #1—Thru July 11: *The Goonies.* #2—*St. Elmo's Fire.*

903. **JERSEY CITY—LOEWS**—653-4600. #1—*The Emerald Forest.* #2—Thru July 11: *Red Sonja.* Beg. July 12: *Explorers.* #3—*Back to the Future.*

904. **JERSEY CITY—STATE**—653-5200. #1—*Day of the Dead.* #2—*Pale Rider.* #3—Thru July 9: *Rambo: First Blood Part II.* Beg. July 10: *Mad Max Beyond Thunderdome.* #4—Thru July 9: *Cocoon.* Beg. July 10: *Silverado.*

905. **SECAUCUS—LOEWS HARMON COVE**—866-1000. #1—*Red Sonja.* #2—*St. Elmo's Fire.* #3—*Pale Rider.* #4—*The Emerald Forest.*

906. **SECAUCUS—LOEWS MEADOW**—866-6161. #1—*Cocoon.* #2—Thru July 9: *The Goonies.* Beg. July 10: *Mad Max Beyond Thunderdome.* #3—Thru July 9: *A View to a Kill.* Beg. July 10: *Silverado.* #4—Thru July 11: *Rambo: First Blood Part II.* Beg. July 12: *Explorers.* #5—*Prizzi's Honor.* #6—*Back to the Future.* #7—*Return to Oz.*

908. **WEST NEW YORK—MAYFAIR**—865-2010. Thru July 11: *Fletch; Into the Night.* Beg. July 12: *Brewster's Millions.*

Essex County

910. **BLOOMFIELD—CENTER**—748-7900. *Rambo: First Blood Part II.*

911. **BLOOMFIELD—RKO ROYAL**—748-3555. #1—Thru July 11: *The Emerald Forest.* Beg. July 12: *Explorers.* #2—Thru July 9: *The Goonies.* Beg. July 10: *Mad Max Beyond Thunderdome.*

912. **CEDAR GROVE—CINEMA 23**—239-1462. *Cocoon.*

915. **LIVINGSTON—COLONY**—992-0800. *Pale Rider.*

916. **MAPLEWOOD—MAPLEWOOD**—763-3100. Thru July 9: *Fletch.* Beg. July 10: *Silverado.*

917. **MILLBURN—RKO**—376-0800. #1—*Prizzi's Honor.* #2—*Back to the Future.*

918. **MONTCLAIR—CLARIDGE**—746-5564. #1—*Back to the Future.* #2—*Red Sonja.* #3—Thru July 9: *Brewster's Millions.* Beg. July 10: *The Gods Must Be Crazy.*

919. **MONTCLAIR—WELLMONT**—783-9500. #1—*A View to a Kill.* #2—*Pale Rider.* #3—*Lifeforce.*

920. **NUTLEY—FRANKLIN**—667-1777. #1—*Pale Rider.* #2—*St. Elmo's Fire.* #3—*Red Sonja.*

921. **UPPER MONTCLAIR—BELLEVUE**—744-1455. #1—*Prizzi's Honor.* #2—*Rambo: First Blood Part II.* #3—Thru July 9: *Return to Oz.* Beg. July 10: *Silverado.*

922. **VERONA—VERONA**—239-0880. *St. Elmo's Fire.*

923. **WEST ORANGE—ESSEX GREEN**—731-7755. #1—Thru July 11: *Fletch.* Beg. July 12: *Explorers.* #2—*Cocoon.* #3—Thru July 9: *The Goonies.* Beg. July 10: *Mad Max Beyond Thunderdome.*

Union County

930. **BERKELEY HEIGHTS—BERKELEY**—464-8888. Thru July 11: *Witness.*

931. **CRANFORD—RKO**—276-9120. #1—Thru July 11: *Red Sonja.* Beg. July 12: *The Emerald Forest.* #2—*Back to the Future.*

932. **ELIZABETH—ELMORA**—352-3483. *St. Elmo's Fire.*

933. **LINDEN—TWIN**—925-9787. #1—*Pale Rider.* #2—*Back to the Future.*

934. **ROSELLE PARK—PARK**—245-0358. Thru July 11: *Lifeforce; A View to a Kill.* Beg. July 12: *Rambo: First Blood Part II.*

935. **SUMMIT—STRAND**—273-3900. *Cocoon.*

936. **UNION—FIVE POINTS**—964-3466. #1—*Pale Rider.* #2—Thru July 9: *The Goonies.* Beg. July 10: *Mad Max Beyond Thunderdome.*

937. **UNION—LOST PICTURE SHOW**—964-4497. Thru July 9: *Fletch.* Beg. July 10: *The Gods Must Be Crazy.*

938. **UNION—RKO**—686-4373. #1—Thru July 9: *Secret Admirer.* Beg. July 10: *Silverado.* #2—Thru July 11: *The Emerald Forest.* Beg. July 12: *Explorers.*

939. **WESTFIELD—RIALTO**—232-1288. #1—*Cocoon.* #2—*St. Elmo's Fire.* #3—*Rambo: First Blood Part II.*

940. **WESTFIELD—TWIN**—654-4720. #1—*Pale Rider.* #2—*Fletch.*

Bergen County

950. **BERGENFIELD—BERGENFIELD**—385-1600. *Back to the Future.*

951. **CLOSTER—CLOSTER**—768-8800. Thru July 11: *Rambo: First Blood Part II.* Beg. July 12: *Explorers.*

952. **EDGEWATER—LOEWS SHOWBOAT**—941-3660. #1—*Prizzi's Honor.* #2—*Cocoon.* #3—*Back to the Future.* #4—Thru July 11: *The Emerald Forest.* Beg. July 12: *Explorers.*

953. **EMERSON—TOWN**—261-1000. *Cocoon.*

954. **FAIR LAWN—HYWAY**—796-1717. #1—*Back to the Future.* #2—*St. Elmo's Fire.*

955. **FAIRVIEW—TWIN**—941-2424. #1—*Red Sonja.* #2—*Pale Rider.*

956. **FORT LEE—LINWOOD**—944-6900. #1—*St. Elmo's Fire.* #2—Thru July 9: *The Goonies.* Beg. July 10: *Mad Max Beyond Thunderdome.*

957. **FORT LEE—SHARON**—224-0202. Thru July 9: *A View to a Kill.* Beg. July 10: *Silverado.*

958. **OAKLAND—TWIN**—337-4478. #1—Thru July 9: *Fletch.* Beg. July 10: *Silverado.* #2—Thru July 9: *The Goonies.* Beg. July 10: *Mad Max Beyond Thunderdome.*

959. **PALISADES PARK—PARK LANE**—944-1086. #1—*Day of the Dead.* #2—Thru July 11: *Witness.*

960. **PARAMUS—BERGEN MALL**—845-4449. *St. Elmo's Fire.*

961. **PARAMUS—CINEMA 35**—845-5070. Program unavailable.

962. **PARAMUS—DRIVE-IN**—368-1440. Thru July 11: *A Nightmare on Elm Street; The Terminator.* Beg. July 12: *Fletch.*

963. **PARAMUS—RKO ROUTE 4**—487-7909. #1—Thru July 9: *Rambo: First Blood Part II.* Beg. July 10: *Silverado.* #2—Thru July 9: *Fletch.* Beg. July 10: *The Gods Must Be Crazy.* #3—*Pale Rider.* #4—*The Emerald Forest.* #5 & #6—*Cocoon.* #7—Thru July 11: *Rambo: First Blood Part II.* Beg. July 12: *Explorers.* #8—*Red Sonja.* #9—*Lifeforce.* #10—*Prizzi's Honor.*

964. **PARAMUS—RKO ROUTE 17**—843-3830. #1—Thru July 9: *Return to Oz.* Beg. July 10: *Mad Max Beyond Thunderdome.* #2—*The Goonies.* #3—*Day of the Dead.*

965. **RAMSEY—CINEMA**—825-2090. Thru July 9: *Red Sonja.* Beg. July 10: *Silverado.*

966. **RAMSEY—INTERSTATE**—327-0153. Program unavailable.

967. **RIDGEFIELD PARK—RIALTO**—641-0617. Program unavailable.

968. **RIDGEWOOD—RKO WARNER**—444-1234. #1—*Cocoon.* #2—*Prizzi's Honor.* #3—Thru July 11: *The Emerald Forest.* Beg. July 12: *Explorers.* #4—Thru July 9: *Rambo: First Blood Part II.* Beg. July 10: *Silverado.*

969. **RIDGEWOOD—ROSEBUD**—670-9183. Thru July 11: *That's Entertainment.* July 12–14: *Topkapi.* July 15–18: *Now, Voyager.*

970. **RUTHERFORD—WILLIAMS CENTER**—933-3700. #1—*The Emerald Forest.* #2—*St. Elmo's Fire; Charlotte's Web.*

971. **TEANECK—MOVIE CITY**—836-3334. #1—*St. Elmo's Fire.* #2—*A View to a Kill.* #3—*Fletch.*

972. **TENAFLY—BERGEN**—567-0004. *Prizzi's Honor.*

973. **WASHINGTON TOWNSHIP—CINEMA**—666-2221. *Back to the Future.*

974. **WESTWOOD—PASCACK**—664-3200. Thru July 9: *The Goonies.* Beg. July 10: *Mad Max Beyond Thunderdome.*

Brief Reviews

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers which follow the reviews refer back to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	General Audiences. All ages admitted.
PG:	Parental Guidance Suggested. Some material may not be suitable for children.
PG-13:	Parents are strongly cautioned to give special guidance for children under 13. Some material may be inappropriate for young children.
R:	Restricted. Under 17 requires accompanying parent or adult guardian.
X:	No one under 17 admitted.

New Films

★	New films recommended by *New York*'s critic.

AMADEUS—(2 hr. 38 min., '84) Charming but trashy. Peter Shaffer has adapted his immensely successful play, in which he first propounded the notion that Antonio Salieri (F. Murray Abraham), composer to the Viennese court, destroyed Wolfgang Amadeus Mozart (Tom Hulce) out of envy and a peculiar quarrel with God. He, Salieri, wants only to serve God with his music, yet God made him a mediocrity and chose instead to speak through Mozart—a bumbling, loutish boy. We see Mozart's years in Vienna through the prism of Salieri's envy—the concerts and opera productions, the confrontations with Emperor Joseph II and court officials. Abraham uses his big nose and heavy beard for their full weight of misery; when he expounds the beauties of Mozart's compositions, he seems to be entering paradise and hell at the same time. Director Milos Forman does his best work in re-creating the atmosphere of 18th-century opera—a time when opera was a living art form, not a solemn museum show. But Shaffer's over-explicit dramaturgy keeps pounding away at Salieri's envy and betrayal of Mozart, and the last third of the movie grows so exploitative even Ken Russell might have said, "Enough!" Musical performances by Neville Marriner and the Academy of St. Martin-in-the-Fields. (Sept. 24, 1984) PG. 81

BACK TO THE FUTURE—(1 hr. 54 min., '85) Reviewed in this issue. PG. 25, 33, 62, 85, 100, 103, 111, 114, 201, 203, 206, 213, 219, 302, 304, 305, 307, 310, 316, 318, 329, 406, 510, 516, 519, 527, 529, 536, 538, 544, 602, 608, 609, 611, 612, 615, 620, 622, 626, 632, 639, 643, 644, 700, 705, 710, 712, 713, 717, 723, 754, 762, 765, 800, 804, 805, 807, 819, 903, 906, 917, 918, 931, 933, 950, 952, 954, 973

BEFORE STONEWALL: THE MAKING OF A GAY AND LESBIAN COMMUNITY—(1 hr. 27 min., '85) A documentary chronicling the history of gay people in America and the emergence of the gay pride movement following the rioting which broke out on June 27, 1969, when the police raided the Stonewall Inn, a Greenwich Village gay bar. Narrated by Rita Mae Brown. Dir. Greta Schiller and Robert Rosenberg. 5

BREWSTER'S MILLIONS—(1 hr. 37 min., '85) A loud, obvious, but generally pleasant version of the story that has been made into a movie many times. Richard Pryor plays the mediocre fellow—an over-the-hill minor-league ballplayer—who is forced by the terms of an inheritance to squander $30 million in 30 days. But Brewster, a sweet guy, isn't really a good role for Pryor, who is funniest playing cowards and sneaks. He can't seem to find a comfortable speech rhythm for the part. The movie is best in the early, bedraggled baseball scenes, which will touch anyone with fantasies of the sport, and in Brewster's first exhilarations, when he offers to quadruple the salary of people met casually on the street. Lonette McKee, in the loyal-accountant (or Jean Arthur) role, is crisp and glamorous, but John Candy, as Brewster's large-souled buddy, a catcher, is given nothing to do. Trying to avoid the routine cynicism of saying that anyone can be had for a price, the screenwriters (Herschel Weingrod and Timothy Harris) go for "heart" instead, and the picture runs out of gas. Maybe you can't make a truly funny movie about wasting huge quantities of cash without getting good and nasty. Dir. Walter Hill. (June 10, 1985) PG. 322, 326, 331, 518, 531, 544, 547, 606, 618, 624, 625, 629, 630, 709, 719, 813, 908, 918

★ **THE BROTHER FROM ANOTHER PLANET**—(1 hr. 50 min., '84) A young black extraterrestrial (Joe Morton), lands with a splash near Ellis Island and winds up in Harlem, where he's taken for just another loser. He doesn't speak, but he has such a sad and receptive face that the people he meets pour out their souls to him. He's an escaped slave, chased by a pair of white bounty hunters who emit banshee yells, but nearly everyone in Harlem also seems to be displaced and either running or hiding. This gentle and touching comedy, written and directed by the incredibly resourceful John Sayles, is both a hipster's parody of science fiction, and an elegy for a wounded community. Sayles, using the camera with considerable wit, has devised some mock-funny chase scenes, but the glory of *Brother* is its talk. In a time when most filmmakers are indifferent to blacks, Sayles has restored to Harlem some of its voice. (Oct. 1, 1984) 13

THE COCA-COLA KID—(1 hr. 34 min., '85) Dusan Makavejev's comedy, shot in Australia, about the confrontation between a zealous troubleshooter from Atlanta and an Australian holdout who bottles his own Coke. With Eric Roberts, Bill Kerr, and Greta Scacchi. Written by Frank Moorhouse, based on his books, *The Electrical Experience* and *The Americans, Baby.* 50

COCOON—(1 hr. 58 min., '85) A group of extraterrestrials lands in the Gulf of Mexico, digs up some pods from the deep, and deposits them in a swimming pool attached to a rented mansion. Meanwhile, Hume Cronyn, Dom Ameche, and Wilford Brimley, elderly inhabitants of the retirement home next door, climb the wall to take a secret swim in the pool. Contact with the cocoons reinvigorates them, and in the morning, their wives and girlfriends (Jessica Tandy, Maureen Stapleton, and Gwen Verdon) smile contentedly. Director Ron Howard may have set out to be generous to the elderly, but this myth of rejuvenation hardly argues for the powers of old people; they aren't shown using their experience or knowledge, only their new physical vitality. And, though it's impossible not to enjoy the actors' scooting around, one may wince for them—by turning them into kids, Howard inadvertantly emphasizes their age more than he has to. The premise is remarkably similar to that of Steven Spielberg's "Kick the Can" episode in *Twilight Zone—The Movie,* and some of the visual motifs are borrowed too. At his best, Ron Howard gives a humorously matter-of-fact tone to fantasy; he has his own way of looking at things—so why borrow Spielberg's? With Steve Guttenberg as a young boat captain, Brian Dennehy and Tahnee Welch as polite aliens, and Jack Gilford as an old grouch who doesn't want to be reinvigorated. Written by Tom Benedek from an unpublished novel by David Saperstein. (June 24, 1985) PG-13. 22, 32, 49, 66, 85, 114, 204, 208, 217, 300, 302, 304, 307, 315, 405, 507, 510, 513, 521, 542, 543, 545, 600, 610, 611, 612, 613, 623, 626, 631, 707, 710, 712, 713, 720, 723, 755, 760, 801, 817, 818, 820, 904, 906, 912, 923, 935, 939, 952, 953, 963, 968

★ **DANGEROUS MOVES**—(1 hr. 36 min., '84) In French, Eng. subtitles. A world-championship chess match in Geneva between two haughty and combative Russian geniuses—Pavius Fromm (Alexander Arbatt), a flamboyantly nasty young man who has defected to the West, and Akiva Liebskind (Michel Piccoli), a Soviet Jewish patriot and longtime champion who is ill and nearing the end of his career. Even if you don't understand chess, you can enjoy *Dangerous Moves* for its peacocklike displays of intellectual arrogance. The movie is about the two men's style and also the tricks and stratagems employed by each man's entourage—in particular, how the Soviet Union will do anything to guarantee the victory of its loyal son Liebskind and the defeat of the defector Fromm. Michel Piccoli, bearded, goes beyond his usual sinister courtliness; the performance has some of the sublimated grandeur we associate with the late Ralph Richardson. Arbatt, himself a Soviet defector, makes Fromm a very violent young man, and the performance comes off in a broader style than we are used to. Yet Arbatt, a prancing stallion, is marvelous to look at. The Frenchman Richard Dembo wrote and directed, and the picture won the Oscar for best foreign film of 1984. (May 27, 1985) 51

D.A.R.Y.L.—(1 hr. 40 min., '85) A couple adopts a young boy with extraordinary talents, only to have his real parents show up soon after to claim him. With Mary Beth Hurt, Michael McKean, Kathryn Walker, Colleen Camp, Josef Sommer, and Barret Oliver. Screenplay by David Ambrose, Allan Scott, and Jeffrey Ellis. Dir. Simon Wincer. PG. 40, 547

DAY OF THE DEAD—(1 hr. 42 min., '85) The zombies of *Night of the Living Dead* and *Dawn of the Dead* have virtually taken over, but a handful of living humans struggle to survive. With Lori Cardille, Joseph Pilato, Howard Sherman. Written and directed by George A. Romero. 12, 39, 60, 65, 88, 101, 102, 106, 114, 200, 202, 206, 215, 220, 300, 304, 309, 318, 402, 500, 506, 515, 521, 527, 530, 533, 536, 544, 546, 602, 605, 609, 612, 613, 628, 633, 702, 707, 710, 724, 753, 763, 814, 901, 904, 959, 964

DESPERATELY SEEKING SUSAN—(1 hr. 44 min., '85) Susan Seidelman's comedy is a tale of two heroines. Roberta (Rosanna Arquette), a depressed New Jersey housewife, is such a hapless creature that she can't take five steps without tripping over herself. This tiresome pre-liberated dummy, a standard figure in the movies and TV shows of the last fifteen years, has been devised in order to break out of her shell and reject her boorish husband. The other heroine, Susan (Madonna), is somewhat fresher. A downtown con artist, she picks up men at will and discards them when she gets bored. Madonna makes her a considerable comic creation. Fleshy, with heavy shoulders, she's got a long, flat nose and the reddest of red lips, and dresses like a gypsy who went bargain hunting at Frederick's of Hollywood—wherever she goes, she takes possession of the place. The screenplay, an original by Leora Barish, has been laboriously plotted to make the two women exchange roles. There's some charming and casual stuff in this movie, and Aidan Quinn, who plays Roberta's downtown lover, is very appealing, but the premise is irritatingly silly, and Seidelman doesn't direct for the speed and physical jokes that the farce plot seems to require. *Desperately Seeking Susan* is not an authentic expression of downtown sensibility (the way *Stranger Than Paradise* was) but a conventional commercial comedy with an overlay of anti-bourgeois attitudes. (Apr. 22, 1985) PG-13. 4, 32, 41, 325, 502, 514, 618, 636

THE EMERALD FOREST—(1 hr. 55 min., '85) An American engineer searches through the Amazon rain forest to find his young son, kidnapped ten years before at a dam construction site by local Indians and raised into adolescence by the tribe. With Powers Boothe, Meg Foster, and Charley Boorman. Written by Rospo Pallenberg, based on a true story. Dir. John Boorman. R. 21, 30, 55, 56, 87, 108, 203, 213, 218, 301, 314, 400, 501, 511, 516, 517, 519, 525, 544, 601, 610, 621, 632, 644, 646, 701, 705, 710, 714, 764, 803, 808, 810, 903, 905, 911, 931, 938, 952, 963, 968, 970

ENORMOUS CHANGES AT THE LAST MINUTE—(1 hr. 55 min., '83) A trilogy of comic tales about single New York women, based on short stories by Grace Paley. Screenplay by John Sayles, with Susan Rice. Starring Kevin Bacon, Ellen Barkin, Lynn Milgrim, Maria Tucci. *Virginia's Story* dir. Ellen Hovde, in association with Muffie Meyer; *Faith's Story* dir. Hovde and Mirra Bank; *Alexandra's Story* dir. Bank. 4

EXPLORERS—(2 hr., '85) The adventures in outer space of three children who take off in a spaceship they built themselves. With Ethan Hawke, River Phoenix, and Jason Presson. Screenplay by Eric Luke. Dir. Joe Dante. PG. 25, 31, 66, 85, 100, 103, 104, 108, 201, 203, 206, 213, 305, 307, 317, 318, 330, 511, 517, 519, 525, 527, 535, 602, 605, 612, 615, 619, 626, 631, 643, 644, 701, 705, 714, 716, 717, 723, 751, 759, 762, 803, 809, 815, 819, 900, 903, 906, 911, 923, 938, 951, 952, 963, 968

A FLASH OF GREEN—(2 hr. 1 min., '84) In a coastal town in Florida in 1961, a reporter—a supporter of an ambitious government official's plan to develop a coastal bay—falls in love with a leader of the local citizens' effort to stop the development. With Ed Harris, Blair Brown, Richard Jordan, George Coe. Screenplay by Victor Nunez, based on a novel by John D. MacDonald. Dir. Nunez. 81

FLETCH—(1 hr. 38 min., '85) The new movie written by Andrew Bergman (from Gregory McDonald's novel) is clever but irritating, a piece of collegiate smart-ass work. Chevy Chase is Fletch, the Los Angeles investigative reporter who has gone underground and who gets information out of people by assuming some identity and putting them on. He gives himself the first name that comes into his head—Babar, Igor Stravinsky—and then has to make up a character that fits the name. These impromptu "explanations" are the best thing in the picture. *Fletch* could be the funniest, most self-glorifying movie ever devised by a frat-house wit. Chevy Chase totally dominates—no one else is allowed to be funny or even intelligent. And it's one thing when Bergman has him putting on a police chief or corporation head, but when he's doing it to a pathetic junkie or an elderly couple, the joke turns sour. The plot is a movieish thing about a shadowy Mr. Big (Tim Matheson) who tries to hire Fletch to have Fletch kill him—so his family can collect the insurance money, he says. The premise was startling, maybe, in 1946. Michael Ritchie, once a promising satirist, directs uninventively—there is the inevitable car chase, the inevitable scene lifted from Hitchcock. (June 3, 1985) PG. 13, 64, 80, 310, 311, 322, 326, 512, 516, 519, 524, 527, 544, 609, 619, 627, 641, 643, 645, 705, 708, 719, 723, 755, 761, 800, 807, 821, 908, 916, 923, 937, 940, 958, 962, 963, 971

★ **THE GODS MUST BE CRAZY**—(1 hr. 49 min., '84) An amiable, shaggy-dog-story-type comedy, written and directed by Jamie Uys, a South African who makes friendly jokes about the outside absurdities and discontinuities of African life. In the pseudo-documentary opening, we see footage of the Bushmen who live in the Kalahari Desert of Botswana, a gentle people whose peaceful lives are disrupted when a pilot carelessly drops a Coke bottle from his cockpit. The Bushmen think the smooth, hard, useful object is a gift from the gods, and begin squabbling over it. When their leader, Xi, decides to throw it off the end of the world, he moves to the edge of the desert, where he encounters the representatives of "superior" white civilization, including a burly microbiologist who turns into a bumbling fool around women; a beautiful blond schoolteacher heading for a new assignment in the bush; and a bunch of shockingly lazy Communist guerrillas (they play cards a lot). Director Uys mixes anthropological comedy and slapstick; he knows his Harold Lloyd and his Keystone Kops. Some of the gags are not of a very high order, but Uys keeps them coming, and he makes use of everything he's got. With Marius Weyers, Sandra Prinsloo, and the Bushman N!xau. (July 30, 1984) PG. 63, 304, 311, 506, 522, 536, 718, 761, 808, 918, 937, 963

GOODBYE NEW YORK—(1 hr. 30 min., '85) A romantic comedy about a woman from New York who leaves her husband and her job to seek adventure in Paris. With Julie Hagerty and Amos Kollek. Written and directed by Kollek. R. 84, 718

THE GOONIES—(1 hr. 54 min., '85) A group of squabbling kids (ranging in age from twelve to about sixteen) go on a hunt for buried treasure in a small Oregon coast town. Noisy and repetitive, this Steven Spielberg production (he wrote the story, Chris Columbus the screenplay, and Richard Donner directed) is hell to sit through. The Rube Goldberg machines that control gates, drawbridges, and cavern doors are witty; the Ma Barker–type gang that the kids run into have memorably grotesque faces; and one of the jabbering peewees—a Jewish fatty named Chunk who can smell pizza at a hundred paces and who recites "*Baruch atoh Adonai . . .*" when he gets into trouble—is consistently funny. But the rest of the kids deliver their lines with mashed potatoes in their mouths, and for most of the picture we're trapped in a Spielbergian tunnel. Papier-mâché boulders fall down, pits with upraised stakes at the bottom suddenly open up, and skeletons shake their bones at us. With luck, Spielberg will come above ground and stay there; the Temple of Doom has become the dullest theater of the summer season. (June 17, 1985) PG. 23, 32, 53, 68, 85, 88, 100, 106, 108, 114, 201, 204, 209, 214, 220, 300, 301, 308, 315, 320, 324, 403, 405, 507, 511, 513, 526, 527, 539, 541, 544, 604, 609, 612, 613, 619, 626, 631, 635, 642, 647, 705, 707, 708, 710, 712, 714, 723, 756, 802, 809, 815, 818, 819, 900, 902, 906, 911, 923, 936, 956, 958, 964, 974

HENRY IV—(1 hr. 35 min., '83) In Italian, Eng. subtitles. An adaptation of Luigi Pirandello's novel, the story of a wealthy man who has believed for twenty years—ever since he fell off a horse—that he is the German Emperor Henry IV. With Marcello Mastroianni and Claudia Cardinale. Screenplay by Marco Bellocchio and Tonino Guerra. Dir. Bellocchio. PG-13. 84

THE HOME AND THE WORLD—(2 hr. 10 min., '84) In Bengali, Eng. subtitles. In turn-of-the-century Bengal, a woman tries to emerge from the traditional seclusion of an Indian wife. With Victor Banerjee, Swatilekha Chatterjee, and Soumitra Chatterjee. Written, directed, and with music composed by Satyajit Ray. 13, 81, 82

LETTERS FROM MARUSIA—(1 hr. 50 min., '76) In Spanish, Eng. subtitles. Chilean exile Miguel Littin's drama, shot in Mexico, about the tragic strike by workers at a saltpeter mine in northern Chile in 1907. With Gian Maria Volonte and Diana Bracho. Written and directed by Littin. 1

LIFEFORCE—(1 hr. 40 min., '85) Scientists exploring Halley's Comet in 1986 discover frozen creatures in a spacecraft and bring the aliens back to Earth—with terrifying consequences. With Steve Railsback, Peter Firth, Frank Finlay, and Mathilda May. Screenplay by Dan O'Bannon and Don Jakoby, based on the novel *The Space Vampires* by Colin Wilson. Dir. Tobe Hooper. R. 12, 39, 44, 65, 88, 111, 114, 201, 217, 304, 306, 309, 320, 506, 527, 544, 602, 609, 612, 616, 641, 919, 934, 963

THE LIFT—(1 hr. 30 min., '85) In Dutch, Eng. subtitles. In a big city office tower in Holland, an elevator that seems to operate with a mind of its own murders innocent passengers. With Hugh Stapel. Written and directed by Dick Maas. R. 5

MAD MAX BEYOND THUNDERDOME—(1 hr. 46 min., '85) Mel Gibson returns as Max, the hero of the Australian action series (*Mad Max, The Road Warrior*) set in the sinister future and featuring grotesque villains and spectacular chases. Co-starring Tina Turner. Written by Terry Hayes and George Miller. Dir. Miller and George Ogilvie. PG-13. 23, 36, 61, 85, 106, 108, 201, 204, 214, 217, 220, 300, 301, 308, 315, 320, 324, 403, 405, 507, 511, 513, 527, 539, 541, 546, 604, 612, 613, 619, 626, 635, 642, 705, 707, 708, 710, 714, 756, 758, 802, 811, 817, 901, 904, 906, 911, 923, 936, 956, 958, 964, 974

A MAN LIKE EVA—(1 hr. 32 min., '83) In German, Eng. subtitles. Female actress Eva Mattes, in the role of the late director Rainer Werner Fassbinder, heads a film production of *La Dame aux camélias* in a rundown villa. Written by Radu Gabrea and Laurens Straub. Dir. Gabrea. 13

PALE RIDER—(1 hr. 53 min., '85) Clint Eastwood stars as a mysterious stranger who arrives in an Old West gold-rush community tyrannized by powerful mining business interests. With Michael Moriarty, Carrie Snodgress, and Christopher Penn. Written by Michael Butler and Dennis Shryack. Dir. Eastwood. R. 7, 36, 53, 66, 85, 106, 111, 114, 202, 206, 208, 209, 217, 220, 302, 304, 308, 313, 316, 319, 324, 401, 507, 509, 516, 517, 527, 535, 536, 544, 600, 605, 609, 612, 613, 616, 622, 626, 633, 635, 647, 702, 707, 711, 713, 716, 720, 754, 758, 805, 810, 815, 901, 904, 905, 915, 919, 920, 933, 936, 940, 955, 963

PERFECT—(2 hr. 5 min., '85) A jumble of self-importance, guilt, and exploitation. Aaron Latham, contributing editor at *Rolling Stone,* concocted this vacuous account of the life and not very hard times of a certain Adam Lawrence (John Travolta), ace *Rolling Stone* reporter. Lawrence simultaneously pursues two stories—an interview with a De Lorean–type big shot and a soft (very soft) feature on California health clubs as the singles bars of the '80s. In fact, Latham did both of these stories in 1983. As if this weren't cozy and self-promoting enough, his editor is played by Jann S. Wenner, the actual editor and publisher of *Rolling Stone.* Wenner, 39, walks down the corridors of his magazine like a 60-year-old baseball manager in expensive clothes—gut first. Out in California, Latham/Lawrence impresses an aerobics instructor (Jamie Lee Curtis) by talking to her of Ralph Waldo Emerson. After she sleeps with him, she has to decide whether to give him an interview. She leaves, she comes back, she leaves again. . . . Marilu Henner and Laraine Newman are also on hand, playing dumbbell boy chasers; in a scene of unparalleled cruelty, Newman makes an unsuccessful pass at Travolta and settles instead for a gangbang. This movie, which has a guilty conscience about journalists exploiting defenseless people, winds up playing the same nasty tricks that it's putting down. Directed, without tension or common sense, by James Bridges. (June 17, 1985) R. 24, 54, 625, 629, 641

★ **PRIZZI'S HONOR**—(2 hr. 10 min., '85) A strange and wonderful gangster movie, directed with great gravity and an underlying spirit of mockery by the 78-year-old John Huston. Tucking his lower lip in and raising his eyebrows like semaphores, Jack Nicholson is the stolid enforcer, Charley Partanna, who works for the powerful and dangerous Mafia family, the Prizzis. Charley falls for the gorgeous babe Irene (Kathleen Turner), who turns out to be a hired killer just like him. In their first big scene, Turner and Nicholson turn face to face, and as they drink each other in with their eyes, we register the kidded romantic cliché of immediate infatuation, but also enjoy the rare spectacle of two people talking to each other at length on the screen. Many other scenes have a similar dizzying effect of mixed seriousness and play. Lee Richardson and Robert Loggia, as the Prizzi sons, do a straightforward, powerful job of playing heavies, but William Hickey, as Don Corrado Prizzi, the boss of bosses, is teasing his role. Hickey exudes intellectual enjoyment of evil, pleasure in criminality for its own sake. *Prizzi's Honor* is a send-up of Coppola's masterpiece, *The Godfather,* which regarded criminal activity as a matter scarcely less important than affairs of state. Here, everyone joins in the fun. In an insolent comic performance, the regal Anjelica Huston, as Maerose, the Prizzi's outcast daughter, schemes to win back Charley, who was once her lover. A man of feeling, Charley turns out to be the ultimate victim of the Prizzi's "honor." Written by Richard Condon and Janet Roach, from Condon's 1982 novel. (June 24, 1985) R. 25, 30, 45, 85, 103, 114, 207, 214, 217, 304, 306, 309, 316, 318, 330, 404, 510, 511, 516, 519, 524, 527, 539, 543, 601, 609, 612, 613, 619, 626, 628, 634, 714, 721, 722, 757, 762, 801, 806, 808, 819, 900, 906, 917, 921, 952, 963, 968, 972

THE PURPLE ROSE OF CAIRO—(1 hr. 22 min., '85) Woody Allen's sad-sack comedy about illusion and romance. Cecilia (Mia Farrow), a Depression-era hash-house waitress, is dreamily obsessed with the movies playing at the local theater. One night, while watching "The Purple Rose of Cairo," a swank comedy set in Manhattan, one of the characters, Tom Baxter (Jeff Daniels) steps down off the screen and sweeps Cecilia away. Out in the world he's still a movie character—sappy, limited, completely inexperienced. Daniels makes the perfect, unthreatening bozo, but the movie would have been more exciting if Woody Allen had chosen an actor with the giddy, romantic appeal of, say, Ronald Colman or Leslie Howard. Later, when the self-absorbed Hollywood actor who plays Baxter also shows up, Cecilia falls for him too, and the joke of ordinariness is redoubled. All this drabness gets a little sad. The meaning of the movie's ending is that reality is always a cheat—the only thing that doesn't let one down is fantasy. It's as if the director were saying to the movie audience, "You people may have drab lives, but at least you've got dreams that we talented people have generously given you." It's not the kind of thing a director should ever say, or even imply, out loud. (Mar. 11, 1985) PG. 20, 82, 522

RAMBO: FIRST BLOOD PART II—(1 hr. 33 min., '85) Goofy right-wing fantasy. Bare-chested, and so pumped up his veins appear to have erections, Sylvester Stallone is out in the Vietnamese jungle searching for American POW's and fighting off the Vietnamese and the Russians. The mosquitoes, chiggers, and leeches may not be feasting on him, but the director, George P. Cosmatos, certainly is. *Rambo* is a fascist myth of regeneration—it relies on the furious appeal of the "stab in the back." Rambo is betrayed by the same sort of person—according to this movie—that "prevented" the Americans from winning in Vietnam. But Rambo the super-killer,, purifying himself by returning to nature, killing with a knife and bow and arrow, will recover American honor. The longing to go back there and win that damn war is so strong that the right-wing fantasists have co-opted the enemy's strategy—guerrilla warfare. The action rages on, not plausible for a second: In imitation of the Japanese who obligingly ran straight into Robert Taylor's line of fire in *Bataan*, the Russians and Vietnamese forget to take cover and haplessly fall down by the dozen before Stallone's hail of bullets. With Charles Napier and Richard Crenna. Not to be confused with the original *First Blood,* which was beautifully directed by Ted Kotcheff. (June 3, 1985) R. 36, 60, 68, 88, 100, 104, 111, 114, 201, 204, 206, 214, 216, 220, 302, 307, 315, 317, 320, 400, 403, 501, 513, 519, 521, 527, 541, 543, 600, 609, 611, 612, 613, 614, 616, 619, 622, 630, 631, 633, 637, 641, 645, 702, 703, 709, 716, 724, 725, 754, 803, 811, 813, 814, 900, 904, 906, 910, 921, 934, 939, 951, 963, 968

RED SONJA—(1 hr. 29 min., '85) Sword-and-sorcery adventure: A young farm girl with powers granted to her by spirits sets off to avenge the ruthless murder of her family by an evil queen. With Arnold Schwarzenegger, Brigitte Nielsen, and Sandahl Bergman. Written by Clive Exton and George MacDonald Fraser Dir. Richard Fleischer. PG-13. 20, 34, 37, 67, 88, 102, 114, 200, 203, 206, 208, 220, 303, 305, 306, 308, 316, 319, 328, 329, 404, 510, 516, 517, 519, 529, 540, 544, 546, 604, 609, 612, 639, 640, 644, 710, 717, 722, 724, 725, 751, 754, 802, 815, 903, 905, 918, 920, 931, 955, 963, 965

RETURN TO OZ—(1 hr. 50 min., '85) The further adventures of Dorothy in the land of Oz, the fantasy setting of L. Frank Baum's books and the 1939 M-G-M musical, *The Wizard of Oz.* With Fairuza Balk as Dorothy, and co-starring Nicol Williamson, Jean Marsh, Piper Laurie, and Matt Clark. Screenplay by Walter Murch and Gill Dennis, based on Baum's *The Land of Oz* and *Ozma of Oz.* Dir. Walter Murch. PG. 42, 541, 544, 609, 714, 722, 800, 805, 810, 816, 906, 921, 964

ST. ELMO'S FIRE—(1 hr. 50 min., '85) Reviewed in this issue. R. 12, 24, 43, 46, 54, 82, 104, 106, 114, 201, 204, 206, 207, 217, 300, 306, 309, 313, 316, 328, 330, 401, 500, 507, 515, 521, 524, 527, 530, 534, 544, 546, 603, 609, 611, 615, 634, 639, 643, 646, 700, 703, 706, 710, 713, 722, 754, 756, 801, 808, 818, 819, 902, 905, 920, 922, 932, 939, 954, 956, 960, 970, 971

SECRET ADMIRER—(1 hr. 44 min., '85) A love letter in the wrong hands produces a chain of comic confusion among teenagers and adults in a suburban community. With C. Thomas Howell, Lori Loughlin, Kelly Preston, Fred Ward, Dee Wallace Stone, Leigh Taylor-Young, and Cliff DeYoung. Dir. David Greenwalt. R. 32, 61, 544, 606, 816, 938

SECRET HONOR—(1 hr. 30 min., '83) A "fictional meditation" on the presidency of Richard Nixon, in which he is the sole character (played by Philip Baker Hall). Written by former national security advisor Arnold M. Stone and political historian Donald Freed. Dir. Robert Altman. 13

THE SHOOTING PARTY—(1 hr. 37 min., '85) Enjoyable, well-acted, but also derivative and second-rate—the kind of civilized semi-worthiness that the British turn out in their sleep. It's 1913, and a group of English aristocrats have gathered at the vast estate of Sir Randolph Nettleby (James Mason, in his last screen performance) for a weekend of sport. Written by Julian Bond, who adapted Isabel Colegate's 1980 novel, and directed by Alan Bridges, the movie is far too explicit in announcing its end-of-an-era themes. For instance, several people appear to know that the war is coming and offer deluded philosophical explanations of what it will mean; we're meant to understand that these aristocrats, good for nothing but shooting, will be leading not a chivalric confrontation but a mass slaughter. Et cetera. Of the actors, Cheryl Campbell, as a libidinous wit, comes the closest to breaking out of genteel cliché. James Mason is also admirable, and has a great moment with John Gielgud, who plays an old campaigner who fights against hunting as sport. Everything stops as the two great actors suavely support and challenge each other. One wants the scene to go on forever, but it quickly ends, and *The Shooting Party* continues on its self-satisfied way. With Dorothy Tutin, Judi Bowker, Gordon Jackson, and Edward Fox. (June 10, 1985) 56

SILVERADO—(2 hr. 13 min., '85) Four heroes fight corruption in Silverado, a town in the American West of the late 1800s. With Kevin Kline, Scott Glenn, Rosanna Arquette, John Cleese, Kevin Costner, Brian Dennehy, Danny Glover, Jeff Goldblum, and Linda Hunt. Screenplay by Lawrence Kasdan and Mark Kasdan. Dir. Lawrence Kasdan. PG-13. 20, 43, 54, 104, 106, 111, 204, 208, 217, 219, 220, 300, 302, 308, 310, 315, 316, 318, 329, 401, 500, 507, 512, 516, 517, 526, 533, 540, 546, 601, 610, 619, 622, 628, 632, 646, 702, 705, 707, 708, 710, 714, 754, 755, 803, 806, 810, 815, 819, 904, 906, 916, 921, 938, 957, 958, 963, 965, 968

SONGWRITER—(1 hr. 34 min., '84) A comedy about two songwriters who are friends. With Willie Nelson, Kris Kristofferson, Lesley Ann Warren, Melinda Dillon, and Rip Torn. Dir. Alan Rudolph. R. 1

★ **STREETWISE**—(1 hr. 32 min., '84) An excellent cinéma-vérité documentary about the hellish, pathetic, but curiously companionable lives of teen runaways in Seattle's tenderloin district. These baby whores, pimps, and scam artists, underfed and prematurely wizened, huddle together proudly in the cold, fending off death. The picture is sadder and more truthful than most treatments of the subject, for it centers on the obvious and immediate causes of the kids' misery—the absence of parents who know what to do. The kids speak of their drunken, criminal parents in wistful tones, and then helplessly go out and emulate them. The film originated in a *Life* Magazine article by writer Cheryl McCall and photographer Mary Ellen Mark; together they worked with British director Martin Bell on the film. Music by Tom Waits. (Apr. 15, 1985) 13, 81

A VIEW TO A KILL—(2 hr. 12 min., '85) Slack, rather disorganized James Bond movie. It has something to do with a monster created by the Nazis (Christopher Walken) who is trying to achieve (what else?) world domination. He will do this by flooding Silicon Valley. Walken, who giggles and hisses, can't seem to concentrate enough to pull the performance together, and the picture, written by Richard Maibaum and Michael G. Wilson, is a series of disconnected episodes (no one involved with this thing seems to have remembered from scene to scene what it was about). Roger Moore is fine—less oily than usual—but the only thing really worth looking at, apart from the château at Chantilly, is the amazing Grace Jones, who is remarkably stylized. Tall and muscular, she has thin eyebrows, high, pronounced cheekbones, and a plateau of hair that rises straight from her forehead. She's all acute angles, and magnificent. Dir. John Glen. (June 3, 1985) PG. 25, 31, 33, 62, 85, 216, 219, 311, 317, 322, 326, 518, 523, 531, 532, 535, 540, 544, 645, 722, 759, 817, 906, 919, 934, 957, 971

★ **WITNESS**—(1 hr. 54 min., '85) Remarkable. In Peter Weir's new movie (incomparably his best), a hardened Philadelphia homicide detective (Harrison Ford, in a smashing star performance) hides out in an Amish farm deep in Lancaster County, Pennsylvania, where he protects both himself and a young Amish boy who was the unwilling witness to a murder. This specialist in urban corruption is amused by the spotless Amish, who are harsh, narrow, and exhaustingly virtuous, but also amused at himself for liking them so much. Peter Weir, whose portentous style has always been irritating in the past, brings all the bruising speed to the Philadelphia scenes that one could want, and out in the country he achieves the meditative strength—the tension in quiet—of a master director. The detective's violent way of life is criticized, yet such is the pull of violence, and of this particular hero, that the movie only fulfills itself when the hero swings back into action. Still, it's the most beautiful and thoughtful thriller one could imagine—a one-of-a-kind movie. With the talented Kelly McGillis as the young Amish widow the detective falls in love with. (Feb. 11, 1985) R. 20, 37, 52, 216, 303, 322, 518, 523, 531, 547, 607, 617, 618, 715, 930, 959

Revivals

THE BICYCLE THIEF—(1 hr. 30 min., '49) In Italian, Eng. subtitles. One of the epochal achievements of Italian neorealist cinema, Vittorio De Sica's film deals with a poor man and his son in postwar Rome, living off the father's bicycle, which gets stolen. The search for that missing lifesaver is moving, funny, grotesque, and finally shattering, and the performances of the expertly guided and amateur cast are almost more real than life itself. With Lamberto Maggiorani, Lianella Carell, and Enzo Staiola. 8

BLACK ORPHEUS—(1 hr. 37 min., '58) In Portuguese, Eng. subtitles. The Orpheus myth retold in terms of the poor blacks of Rio during carnival. This film seemed daring once; now it looks too much like a travelogue aspiring to tragedy. With Marpessa Dawn and Breno Mello. Dir. Marcel Camus. 48

DINNER AT EIGHT—(1 hr. 53 min., '33) Still the best of those all-star vehicles, thanks to some of the best comedy timing you'll ever see. Be prepared, however, to put up with corny serious portions by John and Lionel Barrymore. With Marie Dressler, Jean Harlow, Billie Burke, and Wallace Beery. Dir. George Cukor. 8

DOUBLE INDEMNITY—(1 hr. 46 min., '44) Barbara Stanwyck gives a great performance as the steamy California slut who ensnares Fred MacMurray (the embodiment of the banality of evil) into murdering her husband for the insurance money. Edward G. Robinson is the bulldoglike insurance-company Javert. A taut, stunningly effective melodrama. Dir. Billy Wilder. 86

THE 400 BLOWS—(1 hr. 29 min., '59) In French, Eng. subtitles. François Truffaut's first film and one of his greatest, an exhilarating study (largely autobiographical) of a young boy, Antoine Doinel, who mutinies against petty-bourgeois mean-spiritedness at home and in school. With Jean-Pierre Léaud, in a performance he has never equaled. 6

JULES AND JIM—(1 hr. 44 min., '62) In French, Eng. subtitles. François Truffaut's masterpiece, and one of the greatest of postwar European films. Oskar Werner and Henri Serre are the two young men, one Austrian, one French, who love the free-living Catherine, played by a radiant Jeanne Moreau. The picture is fast, playful, and casual on the surface, but its glancing blows have a way of leaving you shaken. A peerless evocation of the intellectual and bohemian life in the period around the First World War. From a novel by Henri-Pierre Roché. 6

KINGS OF THE ROAD—(2 hr. 56 min., '76) In German, Eng. subtitles. Wim Wenders's engaging yet exasperating epic of two inarticulate young men—a whimsical movie-projector repairman (Rüdiger Vogler), and a linguist whose marriage has just broken up (Hanns Zischler)—who wander from nowhere to nowhere through the dull landscape of modern Germany. An epitaph for the kind of classical narrative Wenders cannot or will not make, *Kings of the Road* isn't banal, but it isn't hip either. 86

LIQUID SKY—(1 hr. 52 min., '83) Unseen aliens, searching for heroin and a euphoria-inducing chemical secreted during sex, land on the roof of a New York apartment building and attach themselves to a New Wave fashion model (Anne Carlisle) whose friends use lots of drugs. Director Slava Tsukerman, a Russian émigré, makes the model and her friends seem as weird as Martians, and he turns New York's towers into the coldly monumental peaks of some comic-book planet. The movie is funny, lewd, and sometimes even powerful. 38

METROPOLIS—(2 hr., '26) This silent film by Fritz Lang is one of the summits of German cinematic Expressionism. The screenplay is science fiction at its trashiest, but the technical effects and the *mise-en-scène* are spectacular by any standard and reward our careful consideration. There are moments of great (though inhuman) beauty, along with banalities of the most ludicrous sort. With Brigitte Helm. A reconstructed version of the film by composer Giorgio Moroder was introduced in 1984—check with the theater to find out which version is playing. 48, 50

NOW, VOYAGER—(1 hr. 57 min., '42) Bette Davis is the repressed, unhappy spinster, hiding behind her spectacles; Claude Rains is the masterly psychiatrist whose magic begins to transform her; Paul Henreid is the aristocratic, worldly hero who steps in just when the time is ripe. The result is all it should be. Best scene: Henreid lights up for her. Dir. Irving Rapper. 969

PASSIONE D'AMORE—(1 hr. 57 min., '81) In Italian, Eng. subtitles. A romantic tale spiced with black humor and perversity. In the Italy of the 1860s, a splendidly handsome young cavalry officer (Bernard Giraudeau), in love with a beautiful married woman (Laura Antonelli), is reassigned to a remote post where he becomes the object of the infatuated love of his commander's cousin, (Valeria d'Obici), a powerfully ugly woman. At first sickened by the woman's demands, the officer is trapped by pity, but then, to his utter astonishment, he finds himself inflamed by the woman's passion for him. The movie is an ironic parable of beauty captured by ugliness, directed with great assurance by Ettore Scola. 86

PICKUP ON SOUTH STREET—(1 hr. 20 min., '53) Sam Fuller's darkly neurotic drama about Cold War spies mixed up with petty criminals in the early fifties. The script has too many predictable elements, but *Pickup on South Street* is stunning moviemaking. With Richard Widmark, Thelma Ritter, and Jean Peters. 83

POTEMKIN—(1 hr. 10 min., '25) It's been a schoolroom classic for so long that one instinctively resists it. But if you're seeing it for the first time, or after a long period of abstention, it has a unique power. *Potemkin* is about a revolt on a czarist battleship in 1905, and it features Eisenstein's extraordinary "montage" methods of shooting and editing, which now more than ever look like an eccentricity rather than the mainstream style that Eisenstein thought it would become. The movie culminates in the incredible Odessa Steps sequence. 48

TAXI ZUM KLO—(1 hr. 32 min., '81) In German, Eng. subtitles. The title means *Taxi to the John* and the hero, Frank Ripploh, who both directed the film and starred in it, is a Berlin schoolteacher who spends his nights cruising the bars and men's rooms of the gay night world. With his narrow bearded face and hooked nose, Ripploh looks like a debauched Arabian prince. Berlin is his seraglio, a paradise of endless adventure and erotic discovery. The movie is a buoyant journal of good times, a record of acts, not ideas or sentiments. 38

THAT'S ENTERTAINMENT—(2 hr. 12 min., '74) A hefty, nostalgic serving of scenes from old M-G-M musicals—numbers you'll want to enjoy again and again, as well as uproariously campy monstrosities. Dir. Jack Haley Jr. 969

THE 39 STEPS (1935)—(1 hr. 21 min.) The first and still by far the best version, loosely adapted by Alfred Hitchcock from John Buchan's novel. A witty, wry, romantic, exquisitely-paced suspense story, with superb performances by Robert Donat and Madeleine Carroll. 48

TOUCH OF EVIL—(Uncut: 1 hr. 48 min., '58) One of Orson Welles's greatest films. Welles plays a corrupt border town police chief, Charlton Heston a Mexican narcotics investigator; these two plus Janet Leigh, Marlene Dietrich, Akim Tamiroff, Joseph Calleia, and a variety of others sneak around and drop insinuations about each other in a wonderfully complicated and suggestive plot that successfully challenges conventional notions of good and evil. Welles's direction is endlessly fascinating. 86

YOUNG AND INNOCENT—(1 hr. 20 min., '37) A charming Hitchcock film about a chase for a killer. Lots of local English color and character comedy, and, in the thrilling final scene, where the murderer is cornered in a large hotel, one of the most dramatic camera movements in film history. 48

THEATER

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Performance length is approximate; changes are frequent; phone theater for exact time.

Broadway

Now Playing

AREN'T WE ALL?—Claudette Colbert and Rex Harrison star, with Lynn Redgrave, George Rose, and Jeremy Brett in a revival of Frederick Lonsdale's comedy; directed by Clifford Williams. The story deals with amorous extravagances of the very rich, and the 1923 play captures its spirit faithfully and handsomely. Tues. thru Fri. at 8, Sat. at 2 & 8, Sun. at 3, $32.50–$42.50; Wed. at 2, $27.50–$37.50; thru 7/21. **Brooks Atkinson,** 256 W.47 (719-4099). 2 hr. **IRLS**

ARMS AND THE MAN—Kevin Kline, Raul Julia, and Glenne Headly star in a revival of George Bernard Shaw's 1894 comedy; directed by John Malkovich. With Louis Zorich, Dimitra Arliss, George Morfogen, Guy Paul, Caitlin Clarke. Tues.–Fri. at 8, Wed. and Sat. at 2, Sun. at 3. All prices $30 exc. Sat. at 8 which are $33. **Circle in the Square,** Broadway at 51st Street (239-6200). 2 hr., 40 min. **IRLS**

AS IS—William M. Hoffman's excellent and touching play about a gay couple's attempts to come to terms with the frightening threat to life posed by the AIDS crisis; directed by Marshall W. Mason. With Jonathan Hadary, Jonathan Hogan, Ken Kliban, Lily Knight, Claris Erickson, Lou Liberatore. The acting is remarkable, as are the decor, lighting, & costumes. Mon.–Sat. at 8, $25–$35; Wed. & Sat. at 2, $20–$30. **Lyceum,** 149 W. 45th St. (239-6200). 90 min. **IRLS**

BIG RIVER—*The Adventures of Huckleberry Finn,* the Tony Awards-winning musical play based on Mark Twain's novel, with book by William Hauptman, music and lyrics by Roger Miller; directed by Des McAnuff. With René Auberjonois, William Youmans, Susan Browning, Patti Cohenour, Jennifer Leigh Warren, Bob Gunton, David H. Jenkins, John Short, Ron Richardson, Aramis Estevez, et al. There are enjoyable performances, masterly sets, and rhythmic direction. Tues.–Thurs. at 8, Sat. at 2, Sun. at 3, $32–$40; Fri. & Sat. at 8, $36–$45; Wed. at 2, $27–$35. **Eugene O'Neill,** 230 W. 49th St. (246-0220). 2 hr., 35 min.

BILOXI BLUES—Matthew Broderick stars in Neil Simon's sequel to *Brighton Beach Memoirs;* directed by Gene Saks. It takes place in Biloxi, Miss., where Eugene, now in the service, is stationed during the '40s. With Randall Edwards, Matt Mulhern, Barry Miller, Penelope Ann Miller, Brian Tarantina, Geoffrey Sharp, Alan Ruck, Bill Sadler. The whole production is great—the staging, the scenery, the costumes, the lighting, *and* the stunning ensemble acting; Bill Sadler and Barry Miller are standouts! Mon.–Sat. at 8, Sat. at 2, $20–$37.50; Wed. at 2, $20–$35. **Neil Simon,** 250 W. 52 (757-8646). 2 hr., 40 min. **IRLS**

BRIGHTON BEACH MEMOIRS—Jonathan Silverman stars as Eugene in a comedy/drama by Neil Simon that deals with two families and their struggles during the Depression when they are forced to live together in a small house in Brooklyn. With Verna Bloom, Dick Latessa, Dorothy Holland, Olivia Laurel Mates, Wendy Gazelle, Mark Nelson. Gene Saks has directed adroitly and vivaciously; Patricia Zipprodt's costumes and Tharon Musser's lighting can nowise be faulted. Tues.–Sat. at 8, Sat. at 2, Sun. at 3, $25–$35; Wed. at 2, $20–$30. **46th Street Theatre,** 226 W. 46th St. (221-1211). 2 hr., 40 min. ● ● **IRLS**

LA CAGE AUX FOLLES—George Hearn and Van Johnson star in a musical comedy set in the south of France, based on the French stage comedy of the same name by Jean Poiret; book by Harvey Fierstein, music by Jerry Herman; directed by Arthur Laurents. The show is a blend of drag-queen spectacle and domestic tenderness and a quietly moving love story, with glorious sets and costumes. Mon.–Sat. at 8, Sat. at 2, $37.50–$47.50; Wed. at 2, $32.50–$42.50; some balcony seats $10 at each performance. **Palace,** Bdway & 47th (757-2626). 2 hr., 40 min. ● **IRLS**

CATS—The London musical, with a cast of 23 American "cats," based on T. S. Eliot's *Old Possum's Book of Practical Cats,* with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. There's splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction—almost too much dazzlement. Mon.–Sat. at 8, Sat. at 2, $30–$45; Wed. at 2, $25–$40; Wed. at 2, $25–$40. **Winter Garden Theater,** 1634 Broadway and 50th Street (239-6200). 2 hr., 45 min. ● ● **IRLS**

A CHORUS LINE—Every generation needs its own backstage legend, and this is a worthy descendant of the great 1933 classic *42nd Street.* Out of the real-life words of chorus-line aspirants, James Kirkwood & Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Mon.–Sat. at 8, Wed. & Sat. at 2, $30–$45. **Shubert,** 225 W. 44th (239-6200). 2 hr., 10 min. ● ●

DOUBLES—John Cullum, Ron Liebman, Austin Pendleton, and Tony Roberts are all real pros who can keep the ball flying in David Wiltse's cleverly molded and orchestrated play, described as a comedy about male friendship and male "mid-life crises"; directed by Morton Da Costa. Mon.–Sat. at 8, Wed. & Sat. at 2; $29.50. **Ritz,** 225 W. 48th (582-4022). 2 hr., 10 min.

DREAMGIRLS—Musical with book and lyrics by Tom Eyen about a group of singers. Music by Henry Krieger, directed by Michael Bennett. An inventive, entertaining, and beautifully performed musical, with a group of talented young people. Tues.–Sat. at 8, Sat. at 2, Sun. at 3, $30–$45; Wed. at 2, Sun. at 3, $25–$40. **Imperial Theater,** 249 West 45th Street (239-6200). 2 hr., 45 min. ● ●

42ND STREET—Millicent Martin, Don Chastain, Lisa Brown, and Lee Roy Reams star in a musical based on the novel by Bradford Ropes which was made into the 1933 hugely successful film. Clear? Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion. Book by Michael Stewart & Mark Bramble; music by Harry Warren; lyrics by Al Dubin. Mon.–Sat. at 8, Sat. at 2, $27.50–$45; Wed. at 2, $20–$35. **Majestic,** 247 W. 44th St. (239-6200). 2 hr., 15 min. ● ● **IRLS**

LEADER OF THE PACK—Dinah Manoff and Patrick Cassidy star in a musical with book by Anne Beatts, based on an original concept by Melanie Mintz, featuring Ellie Greenwich (as herself today) and her songs of the '60s together with new material; directed & choreographed by Michael Peters. Tues.–Sat. at 8, Sat. at 2, Sun. at 3, $27.50–$37.50; Wed. at 2, $22.50–$32.50. **Ambassador Theater,** 219 West 49th Street (239-6200). 1 hr., 45 min.

THE ODD COUPLE—Rita Moreno plays the untidy one and Sally Struthers the meticulous one in a revision of the Neil Simon comedy about two friends who share an apartment; directed by Gene Saks. Featured in the cast are Mary Louise Wilson, Lewis J. Stadlen, Kathleen Doyle, Tony Shalhoub, Marilyn Cooper, and Jenny O'Hara. Tues.–Sat. at 8, $27.50–$37.50; Sat. at 2, Sun. at 3, $25–$35; Wed. at 2, $20–$30. **Broadhurst,** 235 W. 44th St. (239-6200). 2 hr. **IRLS**

OH! CALCUTTA!—Long-running erotic musical comedy; with sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen, and others; directed by Jacques Levy; choreographed by Margaret Sappington. Mon.–Fri. at 8, Sat. at 7 & 9:30, Sun. at 7; Wed. at 2; $30–$45. **Edison Theater,** 240 W. 47th St. (302-2302). 2 hr., 10 min. ● ●

SINGIN' IN THE RAIN—Don Correia stars in an adaptation of the M-G-M film, with book by Betty Comden and Adolph Green, based on their original screenplay; music & lyrics by Nacio Herb Brown & Arthur Freed; directed & choreographed by Twyla Tharp. Mon.–Sat. at 8, $37.50–$45; Wed. & Sat. at 2, $27.50–$35. **Gershwin Theatre,** 51st W. of Bdway (586-6510). 2 hr., 30 min. **IRLS**

SUNDAY IN THE PARK WITH GEORGE—Harry Groener and Maryann Plunkett star in the Pulitzer Prize–winning musical by Stephen Sondheim and James Lapine. Suggested by the Georges Seurat painting, *A Sunday Afternoon on the Island of La Grande Jatte,* the story tells of an event in the life of Seurat and his mistress-model. Mon.–Sat. at 8, Wed. & Sat. at 2; $35–$45. **Booth Theater,** 222 W. 45th St. (239-6200). 2 hr., 30 min. ● **IRLS**

THE TAP DANCE KID—Musical by Charles Blackwell, Robert Lorick, Henry Krieger; with Eugene Flemming, Savion Glover, Ira Hawkins, Gail Nelson, Barbara Montgomery, Martine Allard; directed by Vivian Matalon; about show-business tradition passed down to a talented ten-year-old; there are winning performances from all. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 3, $30–$45; Wed. at 2, $25–$40. **Minskoff,** 200 W. 45th St. (869-0550). 2 hr., 40 min. ● **IRLS**

Off Broadway

DAMES AT SEA—Revival of the 1968 hit that spoofed the early '30s Hollywood musicals, starting with a sweet kid from middle America who takes a bus to Broadway with a heart full of hopes; music by Jim Wise, book and lyrics by George Haimsohn and Robin Miller; directed and choreographed by Neal Kenyon. Tues.–Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $27.50–$30. **Lamb's,** 130 W. 44th St. (997-1780).

THE FANTASTICKS—A musical fable in its 26th year. Tues.–Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $18–$22. **Sullivan St.,** 181 Sullivan (674-3838). ● ●

FOOL FOR LOVE—Katherine Cortez and David Andrews in Sam Shepard's play about a man and a woman battling for power in a motel. Tues.–Fri. & Sun. at 8; Thurs. at 3 & 8, Sat. at 7:30 & 10; $22.50–$24.50. **Douglas Fairbanks,** 432 W. 42 (239-4321). ● ●

THE FOREIGNER—Anthony Heald stars in Larry Shue's play about a shy Englishman at a southern resort who hopes to be ignored by pretending not to speak English; directed by Jerry Zaks. Tues.–Fri. at 8, Sun. at 3 & 7; Sat. at 7 & 10; $21–$24.50. **Astor Place Theatre,** 434 Lafayette Street (254-4370).

I'M NOT RAPPAPORT—Judd Hirsch and Cleavon Little star in Herb (*A Thousand Clowns*) Gardner's new comedy, set in and around Central Park, focusing on the life-affirming relationship between two youthful old-timers; directed by Dan Sullivan. Tues.–Fri. at 8, Wed. & Sat. at 2, Sun. at 3, Sat. at 8; $26.50–$28.50. **American Place,** 111 W. 46th St. (869-4731).

ISN'T IT ROMANTIC—Wendy Wasserstein's comedy about two women struggling with their careers; directed by Gerald Gutierrez. Tues.–Fri. at 8, Sat. at 7 & 10, & Sun. at 3 & 7. **Lucille Lortel Theatre,** 121 Christopher Street (924-8782). ● **IRLS**

LADIES AND GENTLEMEN, JEROME KERN!—Delores Hall stars in a revue of the late composer's Broadway and Hollywood songs; directed by William E. Hunt; choreography by Valarie Pettiford. With Michael Howell Deane, Louise Edeiken, Milton Grayson, Michele Pigliavento, Frank Torren. Wed.–Sat. at 8, Sun. at 7, Sat. & Sun. at 3; $10–$18; thru 7/28. **Harold Clurman,** 412 W. 42nd. Closed.

THE LISBON TRAVIATA—Terrence McNally's play, directed by John Tillinger, deals with the breakup of a musical relationship. Featured in the cast are Benjamin Hendrickson, Seth Allen, Stephen Schnetzer, and Steven Culp. (Title refers to a performance by Maria Callas in Portugal.) Tues. thru Fri. at 8, Sat. at 7 and 10, $16–$18; thru 7/13. **Theatre Off Park,** 28 East 35th Street (679-6283).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult film classic, this charming and funny play is set in a Skid Row flower shop run by a botanical genius with a flair for experimentation; music by Alan Menken, book and lyrics by Howard Ashman. A man-eating plant is the star, enacted kinetically by Lynn Hippen and vocally by Ira Hawkins. Tues.–Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $27.50–$35. **Orpheum Theatre,** 126 2nd Ave. (477-2477). ● ●

MAMMA I WANT TO SING—Desiree Coleman and Doris Troy in a gospel musical, by Vi Higginsen (who narrates) and Kenneth Wydro, about a woman in the church choir who dreams of becoming a pop singer. Thurs. at 8 (all seats for this perf. are $10); Fri. at 8, Sat. at 11 a.m., 2, 5 and 8 p.m.; Sun. at 2 and 5; $15–$20. **Heckscher Theater,** 1230 Fifth Avenue at 104th Street (534-2804). ● ●

MAN ENOUGH—Patty Gideon Sloan's play tells of a working-class family facing the prospect of sending

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an 18-year-old mentally retarded son off to a state school; directed by Steve McCurdy. With Ron Woods, Courtney Sherman, Bruce Roberts King, Richard Karn, Alissa Alban, David Howard, Marilyn Chris. Tues.-Sat. at 8, Sat. & Sun. at 3, Sun. at 7; $18-$22. **Apple Corps Theater**, 336 W. 20th (929-2955).

THE MARRIAGE OF BETTE & BOO—Christopher Durang's play about a twenty-year marriage that didn't work out (the in-laws weren't much of a help); starring Joan Allen and Graham Beckell, with Durang as narrator; directed by Jerry Zaks. Tues.-Sun. at 8, Sat. & Sun. at 3; $18-$20. **Public/Newman Theatre**, 425 Lafayette Street (598-7150). **IRLS**

MAYOR—Lenny Wolpe has the title role in a musical based on the book by Mayor Edward I. Koch, with music and lyrics by Charles Strouse, book by Warren Leight; directed by Jeffrey Moss. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $22-$27.50. **Top of the Gate Theatre**, 160 Bleecker Street (475-5120).

THE NORMAL HEART—Larry Kramer's timely play spans the period from 1981–84 during which the incidence of AIDS in this country escalated to epidemic proportions; directed by Michael Lindsay-Hogg. Featured in the cast are D. W. Moffett, David Allen Brooks, Brad Davis, Michael Santoro, Philip Richard Allen, Concetta Tomei, William DeAcutis, Robert Dorfman, and Lawrence Lott. Tues. thru Sun. at 8, Sat., Sun. at 3; $18-$20; thru 7/14. **Public/Anspacher**, 425 Lafayette Street (598-7150). **IRLS**

ONE-MAN BAND—A musical starring James Lecesne; book by James Lecesne; music by Marc Elliot and Larry Hochman; directed by Jack Hofsiss. Featured in the cast are Kay Cole, Judy Gibson, and Vanessa Williams. The hero plays a truck driver looking for his run-away wife. Wed. thru Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $22; thru 7/14. **South Street Theatre**, 242 West 42nd Street (279-4200).

OPTIONS—Musical revue, book and lyrics by Walter Willison, music by Jefrey Silverman, with Willison, Silverman, and Jo Anna Rush. It deals with the joys and sorrows of a songwriting team while mounting a show; directed by Walter Willison. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $22.50-$24.50. **Circle Repertory**, 99 Seventh Ave. (924-7100).

ORPHANS—Lyle Kessler's story of two brothers and the stranger who enters their home and subtly takes over their lives; inventively and energetically directed by Gary Sinese. Featured in the cast are Kevin Anderson, Terry Kinney, and John Mahoney; and there is no better ensemble acting anywhere. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3, Wed. at 2; $14-$24. **Westside Arts Upstairs**, 407 W. 43rd (541-8394).

PENN AND TELLER—This pair of talented stand-up artists in an uproarious carnival-sideshow-type entertainment, supervised by Art Wolff, do a few cool things. Wed., Thurs. at 8, Fri. at 8 & 11, Sat. at 7 & 10, Sun. at 3 & 7; $17.50-$22.50. **Westside Arts Theatre**, 407 West 43rd Street (541-8394).

RABBONI—Musical with book, lyrics, music by Jeremiah Ginsberg, directed and choreographed by Alan Weeks, and set in ancient Israel, presents an interesting version of the life of Yeshua (a.k.a. Jesus). Wed. thru Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7:30; $19.50. **Perry Street**, 31 Perry St. (279-4200).

RAW YOUTH—Neal Bell's play is set in a Coney Island motel, and revolves about a father and son who are attempting to entrap a congressman; directed by Amy Saltz. With Ben Siegler, John Setz, and James Ray. Tues. thru Fri. at 8, Sat. at 3 and 8, Sun. at 3 and 7; thru 7/20. **Playwrights Horizon Theater**, 416 West 42nd Street (279-4200).

SISTER AND MISS LEXIE—A play based on the works of Eudora Welty, adapted by David Kaplan and Brenda Currin, directed by Kaplan and featuring Currin plus classical pianists Karen Weingort and Kathy Zhukov. Tues. thru Fri. and Sun. at 8, Sat. at 6 and 9; $12; thru 7/28. **The Second Stage Theater**, Broadway at 76th Street (944-9300).

SPRINGTIME FOR HENRY—Peter Evans, Tovah Feldshuh, Peter Evans, Jodi Thelen, and George N. Martin in a revival of Benn W. Levy's comedy about a young ne'er-do-well who is infatuated with his puritanical secretary; directed by Tony Tanner. Tues.-Sat. at 8, matinees Wed., Sat., and Sun. at 2 p.m. $18-$24; from 7/17. **Roundabout**, 100 E. 17th St. (420-1883).

VAMPIRE LESBIANS OF SODOM—Charles Busch's comic horror play, with his *Sleeping Beauty or Coma* as curtain raiser, and the author as star; directed by Kenneth Elliott; with Andy Halliday, Arnie Kolodner, Meghan Robinson, Robert Carey, Kenneth Elliott, Theresa Marlowe. Tues.-Thurs. at 8, Fri. & Sat. at 8 & 11, Sun. at 7; $17.50-$20. **Provincetown Theater**, 133 Macdougal St. (777-2571).

WHAT'S A NICE COUNTRY LIKE YOU STILL DOING IN A STATE LIKE THIS?—Political revue by Ira Gasman and Cary Hoffman, directed by Suzanne Hoffman and featuring Missy Baldino, Jane Brucker, Steve Mulch, Hugh Panaro, and Robert Resnick. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 4 & 8; thru 7/15, $10; from 7/16, $12.50 & $15. **Actors Playhouse**, 100 Seventh Ave. So. (691-6226).

Theater Companies

AMERICAN THEATER EXCHANGE—The Alley Theatre's production of British playwright's Alan Ayckbourn's *Season's Greetings*, a dark comedy about a family reunion at Christmas; directed by Pat Brown. With Robert Cornthwaite, Dale Helward, Fredi Olster, Cynthia Lammel, Richard Poe, Rich Hamilton Lawr Means, Lillian Evans, Michael Alan Gregory. Mon.-Fri. at 8, Sat. at 5 & 9, Wed. at 2; $20; thru 7/27. **Joyce**, 175 Eighth Ave. (242-0800).

CHICAGO CITY LIMITS—*Choice Cuts*, favorites from the past and some new topics by this improvisational company. Wed., Thurs. at 8:30, Fri. & Sat. at 8:30 & 11; $10-$12.50. **Chicago Theater**, 351 East 74th Street (772-8707).

FIRST AMENDMENT COMEDY THEATRE—Audience-suggestion improvisations and musical comedy revues. Fri. & Sat. at 8:30 & 10:30; $10. **First Amendment Theatre**, 2 Bond Street (473-1472).

JEWISH REPERTORY THEATRE—*Pearls*, a musical with book, music, and lyrics by Nathan Gross, starring Metropolitan Opera mezzo-soprano Rosalind Elias, directed by Ran Avni, tells of a remarkable woman, her son, and his future bride; featuring Stan Rubin, Richard Frisch, Grace Roberts, Gloria Hodes, Daniel Neiden, and Judy Kuhn. Tues.-Thurs. at 8, Sat. at 8:30, Sun. at 2 & 7; previewing now, opening 7/14; $14-$17. **Theatre**, 344 E. 14th St. (279-4200).

LA MAMA E.T.C.—Rudolf Kocevar's comic/surrealist performance event, *Token Vision*, an avant-garde work describing the narrator's memories and dreams of friends who died or went mad during a plague which he has survived; with Whittaker Sheppard, Michael Oppedisano, Isabel Benet, Adrian Saich, Peter Morse, John Bernard Hoge; thru 7/14; $8. **La Mama Theatre**, 74A East 4th Street (475-7710).

MANHATTAN PUNCH LINE—Richard Dresser' *The Hit Parade*, directed by Don Scardino, with original music by Jim Wann; with George Gerdes, Pamela Blair, Keith Reddin, and Larry Block. Wed.-Sat. at 8, Sun. at 3; $8; 7/12-8/11. **Tomi Theatre**, 23 West 73rd Street (279-4200).

MEAT AND POTATOES CO.—Euripides' *The Bacchae* tells of Pentheus, the puritanical king of Thebes who finds his land invaded by a religious cult seeking to convert all Greece to the worship of Dionysus; directed by Neal Weaver. With Rick Giolito, Tim Hart, Dorothy Stinnette, and Joel Parsons (plus a chorus of bacchantes). Thurs.thru Sat. at 8 p.m., and Sun. at 3 p.m.; $8; thru 7/28. **Alvina Krause Theatre**, 306 West 38th Street (564-3293).

MERIDIAN GAY THEATRE—A revival of *If This Isn't Love!*, written by Sidney Morris, tells of a pair who become and remain lovers for over twenty years, with scenes taking place during each decade of their relationship; directed by the author. Eric Gutierres and Mitch Starr are the stars. Fri. and Sun. at 8 p.m., Sat. at 7 and 10 p.m.; $10. **Shandol Theatre**, 137 West 22nd Street (279-4200).

REPERTORIO ESPANOL—Gloria Gonzalez's *Café con Leche. Puerto Rico: Encanto y Cancion*, music by composers of past and present times. Jose Ignacio Cabrujas's *Acto Cultural or the Hallucinated Genovese. Luisa Fernanda*, a 20th-century Spanish zarzuela; thru July; $15-$20. Spanish language programs throughout. Phone theatre for dates. **Gramercy Arts Theatre**, 138 East 27th Street (889-2850).

RIDICULOUS THEATRICAL COMPANY—An erotic tragedy, *Salammbo*, freely adapted from the Flaubert novel; written and directed by Charles Ludlam, plays Tues. and Wed. at 8, $15. **Ridiculous Theatrical Company**, One Sheridan Sq. (691-2271).

13TH STREET THEATER—Israel Horovitz's *The Indian Wants the Bronx;* in repertory with Israel Horovitz's *Line;* and Wesley Burrowese's *Loud Bang*. $6. Call theater for specifics. **13th Street Theater**, 50 West 13th Street (675-6677).

SHAKESPEARE FESTIVAL IN THE PARK—The Bard's dark comedy, *Measure for Measure*, directed by Joseph Papp, starring Mary Elizabeth Mastrantonio, John Getz, and Richard Jordan. Tues. thru Sun. at 8; thru 7/21. **Delacorte Theater**, enter at 81st Street and Central Park West or Fifth Avenue & 79th Street (598-7150). Free tickets distributed, one per person, from 6:15 on day of performance.

WATERY STAR THEATRE—Shakespeare's *Hamlet*, 7/9-14, 16-21, 25, 27, at 7:30. FREE. **Rotunda Theatre**, 79th St. Marina, Riverside Park (279-4200).

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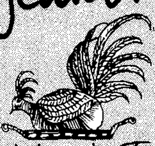

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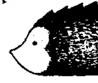

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THEATER

WEST SIDE REPERTORY—Revival of George Bernard Shaw's *Candida*, a romantic comedy revolving about an eternal triangle; directed by Andres Castro. Fri.–Sun. at 8, Sun. at 3; $7; thru 9/1. **West Side Repertory Theatre**, 252 W. 81st (666-3521).

Off-Off Broadway

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

THE BOOGIE ROOM—Comedy/drama, by Jack Johnson, set in a western honky-tonk hotel, featuring Ron Holgate. Sun.–Wed. at 7:30; $6; thru 7/24. **18th St. Plyhse**, 145 W. 18th St. (304-2992).

THE CAT AND THE CANARY-John Willard's classic 1921 murder mystery, directed by Margo Abbott. Wed.–Sat. at 8; 7/17–8/10; $6. **Village Performers Theatre**, 98A Third Ave. (496-2533).

DISTANT FRIENDS—Two one-acters by Donald Kvares: *Apres Midi*, an imaginary meeting between Piaf and Cocteau three years before their death on the same day; with Ann Saxman and William Maloney. Then, *One Room With Bath*, about a meeting between a nurse and an off-off-Broadway actor through an apartment-for-rent ad; with John Jiler and Cindi Keiter. Both are directed by Ted Mornel. Thurs.–Sat. at 8, Sun. at 3; $6; thru 7/14. **ATA Sargent Theater**, 314 West 54th Street (581-3044).

FLY BY NIGHT—Barbara Luna stars in Ed Sala's comedy about vampires; directed by Jerry Grayson. With Gavin Troster, William Pitts, Lype O'Dell, Billie Stewart. Thurs. & Fri. at 8, Sat. at 7 & 10, Sun. at 7; $8; thru 7/14. **Riverwest**, 155 Bank St. (243-0259).

JACK!—Musical fantasy about a magical journey, by Chris Mellie & Jill Wess; directed by William Ebron. Thurs.–Sun. at 7:30, Sat. & Sun. at 3; $12. **Henry St. Settlement**, 466 Grand Street (598-0400).

LOVERS—A double bill dealing with gay and lesbian relationships, directed by David McGrath: *The Strategy of Clothes* and *The City That Care Forgot*, both written by Robert Perring. Thurs.–Sat. at 7:30, Sun. at 4; $8; 7/11–8/4. **18th Street Playhouse**, 145 West 18th Street (695-2484).

THE MANDRAGOLA—Machiavelli's sixteenth-century comedy, directed by Sidney Armus. Thurs. thru Sun. at 8 p.m., Sun. at 2 p.m.; $6; thru 7/21. **Theatre 22**, 54 West 22nd Street (243-2805).

MIDSUMMER NIGHT'S DREAM—A reinterpretation of Shakespeare's fantasy, directed by Stephen Zuckerman. 7/15–19, 22–26, 29–31, 8/1–3; $6. **Musical Theatre**, 133 2nd Ave. (246-5877).

MIRANDOLA—An eighteenth-century Italian farce by Goldoni, directed by Tim Sanford. 7/12–15 at 8; $6. **Space 603 Theater**, 311 W. 43rd St. (246-5877).

PURLIE—A musical based on *Purlie Victorious*, with lyrics by Peter Udell, music by Gary Geld; directed by Craig Nelson. It's about a self-taught black preacher who returns to a scene of Southern serfdom. 7/17, 18, 19 at 8, 7/21 at 4; $10. **Cami Hall**, 165 West. 57th Street (371-6000, ext. 825).

SUBWAY TO THE MOON—Jerry Koegel's drama about a playwright's confusion between fantasy and reality when nineteen people find themselves on an impossible journey. Thurs. thru Sat. at 8, Sun. at 2:30; $6; from 7/18 thru 8/4. **West End Theater**, 302 West 91st Street (724-2070).

TRIPLE BILL—Kris Slava's *Shopping Spree*, about personal commitment. Jeffrey Hatcher's *Fifteen-Minute Intermission*, about an actor whose career has eluded him. Gina Freschet's *Strange Invention*, about two people trying to invent something in order to get rich quick. Wed.–Sat. at 8, FREE, 7/10–27. **St. Clement's Church**, 423 W. 46th St. (473-7537).

WALKING THROUGH—Bernett Belgraier's play about two nurses, one of whom arrives in an army hospital after being wounded in Vietnam; directed by Melody Brooks; with Connie Shulman, Maud Winchester, Kim Yancey. Tues.–Sat. at 7:30; $8–$10; thru 7/20. **Interart Theatre**, 549 W. 52nd (246-1050).

WITNESS FOR THE PROSECUTION—Mounted by the Four Seas Players, with English and Chinese subtitles, Agatha Christie's *Witness for the Prosecution* is presented 7/13 at 7 and 7/14 at 4; $4 (senior citizens free). **Schimmel Center Theater**, Pace University, downtown Manhattan (962-5157).

NEW YORK TICKET SERVICE
For information regarding theater, dance, and concert tickets, call 880-0755 noon to 6, Mon., Wed., & Fri.; 10:30–4:30, Tues. & Thurs. *New York* Magazine will be happy to advise you.

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ART

Galleries

Please phone galleries for summer hours.

SOLOS

Madison Avenue and Vicinity

MARC CHAGALL—Drawings and graphics from 1922–1984, thru 8/30. Sindin, 1035 Madison (288-7902).

LESTER GABA—Still-life paintings, thru 7/19. Marymount Manhattan, 221 E. 71st (517-0634).

MICHAEL HEIZER—Paintings, sculpture, drawings and photographs, thru 9/14. Fourcade, 36 E. 75th (535-3980).

GERARDO PITA—Drawings of architectural views of Madrid, still lifes and interiors with figures, thru 7/12. Staempfli, 47 E. 77th (535-1919).

EGON SCHIELE—Paintings by this Austrian Expressionist, thru 7/13. Sabarsky, 987 Madison (628-6281).

ALBERT STRAUSMAN—Wood-and-metal sculptures that resemble clocks, 7/11-9/7. Marymount Manhattan College, 221 E. 71st (472-3800).

57th Street Area

PETER BRIGGS/PASCAL KERN/JEAN-LUC POIVRET—Iron, copper and ceramic sculptures/Photographs of installations of abandoned industrial objects/Paintings of airplanes, thru 7/26. Zabriskie, 724 Fifth (307-7430).

BRUNO CECCOBELLI/JEFF GOMPERTZ/JOSE MARIA SICILIA—Paintings by all three. Thru 7/31. BlumHelman, 20 W. 57th (245-2888).

ALICE FORMAN—Still-life paintings, thru 7/18. Kornblee, 20 W. 57th (586-1178).

OLIVER JOHNSON—Paintings, pastels, and drawings of cats, thru 9/15. Felicie, 141 E. 56th (752-7567).

GARY KAHN/CATHERINE KOENIG—Painted wood sculptures/Still-life paintings in tempera, thru 7/19. Heidenberg, 50 W. 57th (586-3808).

JANET STAYTON—Monotypes of flowers, thru 7/20. Heesy, 50 W. 57th (245-1420).

CATHARINE WARREN—Recent abstract paintings with layers of rice paper and varying densities of acrylic added to the surface, thru 7/13. Light, 724 Fifth (582-6552).

East Village

MICHAEL ABRAMS—An installation entitled, "Mythologies," thru 7/21. Wolff, 513 E. 6th (460-5844).

SUSANNAH HARDAWAY—Sculptures of abstracted animals and plants, in painted wood, thru 7/14. Nolo Contendere, 520 E. 11th (777-4058).

NED NED/ROBERT MARTENS—"Trash Sculpture Theater," thru 7/28/An installation of found, collected, and deliberately fashioned objects and images, entitled, "Repository," thru 7/14. Avenue B, 167 Ave. B (473-4600).

SoHo and TriBeCa

GAIL BRUCE—Portraits and landscape paintings, thru 7/31. Ettinger, 155 Ave. of the Americas (807-7607).

THOMAS DOWNING—Paintings from 1963-1972, by a Washington Color School painter, thru 7/20. Boukaert, 100 Hudson (925-6239).

SANDY GELLIS—"Studies for Dump Sites"—models that are proposals for large-scale interior and outdoor works using iron and glass, thru 7/20. Glass Workshop, 142 Mulberry (966-1808).

JASPER JOHNS—"The Screenprints"—an exhibition of all of his work in the silkscreen medium, thru 8/24. Lorence-Monk, 568 Broadway (431-3555).

KRISTIN JONES/ANDREW GINZEL—An installation of layers of weather superimposed in a seemingly limitless depth, to be viewed from outside the gallery. Thru 7/31. Art Galaxy, 262 Mott (966-0426).

URSULE MOLINARO—Paintings of animals and flowers on wood and glass, thru 7/20. Herlin, 68 Thompson (431-8732).

GEORGE PETTY—Drawings of the "Petty Girl," from 1927–1973, thru 7/26. Feldman, 31 Mercer (226-3232).

STUART SHERMAN—Sculptures and performance sets, thru 8/9. Carpenter + Hochman, 420 W. Broadway (219-0110).

ERNST TRAWOGER—New work on paper and canvas, thru 7/12. Brandt, 568 Broadway (431-1444).

Other

ILYA BOLOTOWSKY—Biomorphic paintings from the '30s, including the reconstruction of his WPA Williamsburg Mural, thru 9/15. Fine Arts Center, SUNY, Stony Brook, N.Y. (516-246-6846).

GUY GLADWELL—Figurative and still-life oil paintings, thru 7/31. Lafayette, 430 Lafayette (420-8880).

BONG-RIM HAN/DONG-HUN CHUNG—Ceramic sculpture by both, thru 7/20. Greenwich House Pottery, 16 Jones (242-4106).

RAFAEL COLON MORALES—Paintings that reflect this artist's Caribbean heritage, thru 9/3. Otto Rene Castillo Center, 7 E. 20th (505-0170).

ROBERT QUIJADA—Painted and textured constructions, thru 9/30. St. Peter's Church, 54th and Lexington (935-2200).

DAN RICE—Paintings of urban landscapes as visionary scenes of apocalypse,7/10-8/8. BACA Downtown, 111 Willoughby, Brooklyn (718-598-2222).

KEITH SIMON—Paintings that explore the interplay between abstraction and realism, influenced by Mayan sculpture and architecture, thru 7/14. Mehu, 21 W. 100th (222-3334).

GROUP SHOWS

Madison Avenue and Vicinity

A.C.A.—21 E. 67th (628-2440). Works by American artists, including Benton, Burchfield, Hassam, O'Keefe; thru 8/3.

ARADER—23 E. 74th (628-3668). Drawings, watercolors and prints by artists who traveled through the American West in the 1830's, including Bodmer, Catlin, Miller; thru 8/31.

CASTELLI UPTOWN—4 E. 77th (288-3202). Paintings, drawings, sculptures, prints and photographs by Ahearn, Carey, Clough, DeWoody, Hitch, Hall, Mock, others; thru 7/26.

CECIL—16 E. 72nd (517-3605). Paintings and sculpture by gallery artists, including Augenblick, Cairns, Seaver, Wiley, others; thru 7/31.

EINSTEIN—1018 Madison (628-8782). Recent work by gallery artists, including Cornell, Faden, Pekarsky, Sleigh, others; thru 8/23.

FOXWORTH—33 E. 65th (772-3460). Works by Tal Baron, Clark, Edelson, Gropper, Lane, others; thru 7/17.

GALDY—19 E. 71st (517-8576). Roman old master drawings, by Romano, del Vaga, Zuccaro, others; thru 7/30.

GRAHAM—1014 Madison (535-5767). Contemporary British pottery by Feibleman, Gaunce, Johns, Swindell, Ward, others; thru 7/31.

GRAHAM MODERN—1014 Madison (535-5767). Paintings and sculpture by gallery artists; thru 8/23.

GROLIER CLUB—47 E. 60th (838-6690). Selections from The Rutgers Archives for Printmaking Studios; thru 7/31.

HAMILTON—19 E. 71st (744-8976). Paintings by Goldberg, Lorentzen, Thiebaud, Wizon; thru 7/26.

HEDGEPETH—519 Madison (223-0077). Drawings, paintings and photographs about nature, by Hannappel, Kelton, Richard, Stanton, Williamson; thru 7/30.

HERSTAND—24 W. 57th (664-1379). Paintings and sculpture by Fonseca, Miro, Noguchi, Schumacher, Tapies, Vedova; thru 8/10.

HOFFELD—1020 Madison (734-5505). 20th-century American and European works, by Baselitz, Huszar, Newman, Wilson, Winters, others; thru 8/2.

KREN—22 E. 65th (861-9933). A major print survey tracing Tachism in European prints, with works by Baumeister, Fontana, Giacometti, Roth, Woersel, others; thru 7/27.

MC COY—19 E. 71st (570-2131). Works on paper by Hurson, Muller, Turner; thru 7/31.

MARBELLA—28 E. 72nd (288-7809). Paintings of nature from the 19th and early 20th centuries, by Bierstadt, Cropsey, Hallowell, Marsh, Sloan, others; thru 10/5.

RONIN—605 Madison (688-0188). Woodblock prints by Kawasi Hasui; works by Kuniyoshi; thru 7/31.

SACHS—980 Madison (734-7795). Prints and works on paper by gallery artists and others; thru 8/16.

SOLOMON—959 Madison (737-8200). Paintings and sculpture by Calder, Rothko, Smith, others; 7/15-8/30.

TAGHINIA-MILANI—1080 Madison (570-6173). Works about tension, by Bacon, Balthus, Basquiat, Duchamp, Haring, Kline, Samaras, others; thru 7/12.

VANDERWOUDE TANANBAUM—24 E. 81st (879-8200). "Notions of Contemporary Surrealism," with works by Berg, Ghiz, Gilmour, Laemmle, Mentor, Sisto, Wood; thru 7/31.

WENDER—3 E. 80th (734-3460). Modern and contemporary Chinese paintings; thru 9/2.

WILLARD—29 E. 72nd (744-2925). Works by Byron, Ladda, Lane, Ledoux, Lobe, Price, Rothenberg, Shea, Spero; thru 7/12.

YORK—21 E. 65th (772-9155). 19th- and 20th-century American paintings depicting summer, by Burchfeld, Durrie, O'Keefe, Stella, Weber, others; thru 7/31.

57th Street Area

APPLIED ARTS—24 W. 57th (765-3560). Works by Fischer, Graham, Kushner, Smyth, Zakanitch; thru 7/31.

DE NAGY—41 W. 57th (421-3780). Paintings by gallery artists; thru 7/29.

DEL RE—41 E. 57th (688-1843). Tables, lamps, chairs and objects by Diego and Alberto Giacometti; thru 7/26.

DEUTSCH—20 W. 57th (765-4722). American 20th-century works, by Avery, Baziotes, Dove, Graves, Hartley, Henri, Marsh, others; works by Aptekar, Daniel, Kelley, Mayer, Schultz; thru 9/30.

FINDLAY—41 E. 57th (486-7660). Figure drawings by Dinhofer, Magee, Moser, Paquette, Rasely, Safranek, Schultz, Treiman, Wilde; thru 7/13.

FISCHBACH—24 W. 57th (759-2345). Paintings by gallery artists; thru 8/31.

FITCH-FEBVREL—5 E. 57th (688-8522). Works on paper by French turn-of-the-century artists, including Helleu, Legrand, Riviere; thru 7/31.

FRUMKIN—50 W. 57th (757-6655). Works based on an outline, a cutout and/or a silhouette, by Arneson, Azaceta, Brown, Colescott, others; thru 8/15.

GOODMAN—24 W. 57th (977-7160). Sculpture by Broodthaers, Chamberlain, Cragg, Deacon, Lewitt, Long, Oldenburg, Serra; thru 7/12.

GRAND CENTRAL—24 W. 57th (867-3344). Realist paintings, drawings and prints by finalists in the *American Artist* National Art Competition; thru 7/31.

GRUENEBAUM—38 E. 57th (687-5760). Works by gallery artists, including Brooks, Cavallon, Hare, Hartigan, de Kooning, others; thru 7/31.

KENNEDY—40 W. 57th (541-9600). "The Legacy of Napoleon"—etchings, lithographs and engravings from that period, thru 8/30.

KOREAN CULTURAL SERVICE—460 Park (759-9550). Works by 21 Korean artists, marking the 10th anniversary of the *Korea Central Daily News*, thru 7/17.(752-3366).

MC KEE—41 E. 57th (688-5951). Paintings, drawings and sculpture by gallery artists; thru 8/2.

MILLER—724 Fifth (246-1625). Works on paper by Amenoff, Bachardy, Chase, Held, Kent, Kline, Morley, Neel, Zakanitch; plus "found" paintings from the collections of various artists; thru 7/31.

OSCARSSON HOOD—41 W. 57th (750-8640). "Review/Preview '84–'85" with works by Chaissac, Couch, DuBasky, Lobdell, others; thru 7/31.

PROTETCH—37 W. 57th (838-7436). Architectural drawings by Ambasz, Bofill, Ferri, Graves, Hejduk, Krier, Mack, Rudolph, Vinciarelli; thru 8/30.

ROSENBERG—20 W. 57th (757-2700). Paintings, drawings, sculpture, prints and tapestries by Calder, Chagall, Dali, Marini, Matta, Miro, others; thru 9/14.

ST. ETIENNE—24 W. 57th (245-6734). European and American landscapes by Corinth, Gerstl, van Gogh, Klimt, Mihaesco, Moses, others; thru 9/13.

SAMUELS—11 E. 57th (355-6444). Old Master paintings and drawings from the 15th–18th centuries; thru 7/30.

SHIPPEE—41 E. 57th (319-2044). Works on paper by Blair, Corrigan, Grajales, Kellner, Kleiman, Kresge, Paul, Rodriguez, Seelbach; thru 7/31.

TATISTCHEFF—50 W. 57th (664-0907). Figure paintings by Clutz, Cook, Freeman, Geiger, Harris, Perry; thru 8/15.

WUNDERLICH—41 E. 57th (838-2555). Paintings and bronzes of the American West by Bierstadt, Borein, Farny, Moran, Remington, Russell, Seltzer, Sharp; thru 9/7.

ZARRE—41 E. 57th (752-0498). Abstract sculpture and paintings by Boyd, Code, Kheel, Remington, Stamos, others; thru 7/20.

East Village

A & P—215 E. 4th (254-7060). Photography, painting and sculpture by Castrucci, McGlynn, Sipser, Sokov, Ulrich, others; 7/11-8/4.

AREA X—200 E. 10th (477-1177). Paintings by Huddleston, O'Neal, Philp, Wolfe, Wulff; thru 8/2.

DAVID—436 E. 9th (533-2050). Works by dealers and critics; thru 7/28.

INTERNATIONAL WITH MONUMENT—111 E. 7th (420-0517). Works by Charlesworth, Garratt, General Idea, Halley, Koons, Nagy, Simmons; thru 7/14.

KATZ—8 Ave. A (475-5831). Works by Ben-Aretz, Carey, Dillon, Freeman, Jaffee, others; thru 7/28.

M-13—440 E. 9th (505-9016). "Liberty of Expression"—works by Berry, Grass, Freeman, Keever, Ojeda, others; thru 7/21.

NATURE MORTE—204 E. 10th (420-9544). Works by Albert, Bender, Larmon, Levine, Milani, Otterson, others; thru 7/31.

NOW—430 E. 9th (674-3211). "Micro Wave"—works by Anthony, Buggiani, Keever, Sharp, Wall, others; thru 9/1.

PICTOGRAM—443 E. 9th (865-5476). Three-dimensional works by New York and California artists, including Elias, Griffin, Hendricks, Hiratsuka, Mehrtens, Rezendes, Wilson, Dr. X; thru 7/14.

POSTMASTERS—66 Ave. A (477-5630). Works by gallery artists, including Banovich, Buchmuller, Etkin,Robbiani, others; thru 7/28.

SALVADOR—216 E. 10th (228-3165). Works in concrete by Bleier, Bundarin, Cooper, MacLeod, Olgins, Travanti; thru 7/28.

SoHo and TriBeCa

ADLER—578 Broadway (925-3336). Works by gallery artists, including Canright, Clough, Santlofer, Solomon, Zucker, others; thru 8/31.

ARBITRAGE—99 Spring (334-9755). Paintings and sculpture and by Butter, Grass, Kempner, Laughlin, Mazzeo, Schmidt, Tengler, Webber; thru 7/13.

ATLANTIC—164 Mercer (219-3183). Works by Anderson, Broady, Crary, Ferro, Mackie, Mantooth; thru 7/14.

BROMM—90 W. Broadway (732-6196). Works that explore urban areas, by Castoro, Kostabi, Prol, Scarpulla, Wodiczko, others; 7/11-8/2.

BROWN—100 Greene (219-1060). Drawings by sculptors, including Aycock, Highstein, Scanga, Stackhouse, others; thru 7/22.

CLOCKTOWER—108 Leonard (475-3933). Works by four Costa Rican artists; thru 7/14.

CONCORD—451 Broome (925-2994). "Funny Art" by Baldessari, Gianakos, Gutfreund, Ruscha, Wegman, others; thru 7/12.

CONDESO/LAWLER—76 Greene (219-1283). Invitational show, with works by Berthot, Dunn, Fishman, Longo, Marden, Reed, Scully, others; thru 7/27.

COWLES—420 W. Broadway (925-3500). Abstract works by Amenoff, Berthot, Connelly, Mentor, Saret, others; thru 7/12.

ENO—164 Mercer (226-5342). Works by artists who were students at Rutgers University; thru 7/18.

ESMAN—121 Spring (219-3044). Paintings and sculpture by gallery artists; thru 7/31.

55 MERCER—(226-8513). Sculpture Invitational, with works by Brockley, Childress, Currie, Goldner, Gunther, Higgins, Red Spot, Titzer; thru 8/3.

49TH PARALLEL—420 W. Broadway (925-8349). Works by Billy, Dorion, Grossman, Mackenzie; thru 7/27.

FRANKLIN FURNACE—112 Franklin (925-4671). Third annual "Recent Acquisitions" show of over 200 national and international artists' books, periodicals, catalogues/"Soundworks"—audio environmental installations by Florian, Green, Rowden; thru 7/27.

GERMANS VAN EYCK—420 W. Broadway (219-0717). An overview of current trends in European art, with works by Alberola, Blais, Schindler, Tannert, others; thru 7/31.

GLADSTONE—152 Wooster (505-8690). Works about social issues in America, by Coe, Fischl, Golub, Holzer, Rollins, K.O.S., Woodrow; thru 7/26.

HAND IN HAND—568 Broadway (219-1844). Books by artists; thru 7/21.

HIRONDELLE—476 Broome (925-1538). Works by Derrickson, MacLean, Schafer; thru 7/31.

HOFFMAN—429 W. Broadway (966-6676). Arneson, Bower, Deem, Ferrer, Grooms, Morley, others; thru 8/2.

JACK—138 Prince (966-4235). Paintings, sculpture, works on paper by Coignard, Fortune, Lage, McCormick, Pleet, Villa, others; thru 8/31.

JAY—13 Jay (925-9424). "The Animal Within"—works by Bonk, Brown, Chia, Cucci, DuBasky, Hansell, Juarez, others; thru 8/31 (gallery closed 8/6–19).

LITTLEJOHN-SMITH—133 Greene (420-6090). Paintings and drawings by Fels, Kane, Morales, Ponemone; thru 7/28.

MANHATTAN—81 Greene (219-2007). Works by Botts, Flechemuller, Gompertz, Oppenheim; thru 7/31.

MUNROE—415 W. Broadway (226-0040). Works by gallery artists; thru 7/31.

NOHO—168 Mercer (219-2210). Paintings and sculpture by 10 "Noho" artists; thru 7/14.

PIETRASANTA—81 Franklin (219-3128). Painting and sculpture by Florsheim, Kretschmer, Nettles, Saito; thru 8/16.

PLEIADES—164 Mercer (226-9093). Works by 35 artists, curated by John Perreault; thru 7/14.

ROSENBERG—115 Wooster (431-4838). Abstract oil paintings by Besemer, Heeks, Maffei, Seidl; thru 7/30.

SANDER—51 Greene (219-2200). Works by Cohen, Kohlhofer, Lambertin, Runge, others; thru 7/26.

SEGAL—568 Broadway (431-0010). Paintings of the American West, by Audubon, Bodmer, Catlin, Miller; 7/11-9/16.

SEMAPHORE—462 W. Broadway (228-7990). Summer show of gallery artists, including Berkenblit, Bidlo, Cockrill/Judge Hughes, Lady Pink, others; thru 8/3.

TWINING—568 Broadway (431-1830). Works by five crafts artists, curated by Jack Lenor Larsen; thru 7/15.

WARD-NASSE—178 Prince (925-6951). Paintings by Graber, Leigh, Mason; thru 7/25.

Other

BRONX RIVER GALLERY—1087 E. Tremont Ave., Bronx (589-5819). 6th Annual South Bronx Show, with works by BG-183, Cardona, Douglas, Hertz, others; thru 7/17.

FASHION MODA—2803 Third Ave., Bronx (585-0135). 6th Annual South Bronx show, with works by Ahearn, Agent, Crash, Daze, Eins, Torres, others; thru 7/17.

INTAR LATIN AMERICAN—420 W. 42nd (695-6134). Works on paper by Carreiro, Chavez, Moreno-Rosillo, Pico, Stephenberg; thru 7/19.

JAMAICA ARTS CENTER—161-04 Jamaica Ave., Jamaica (718-658-7400). "The Artist Celebrates New York"—31 paintings from the Metropolitan Museum of Art's American Wing; thru 7/27.

LEHMAN COLLEGE—Bedford Park Blvd. West & Goulden Ave., Bronx (960-8731). Contemporary calligraphy and painting by Taiwanese artists; thru 7/25.

LONGWOOD ARTS—965 Longwood Ave., Bronx (842-5659). 6th Annual South Bronx Show, with works by Adetutu, Bass, Cappelli, Rosa, Young, others; thru 7/17.

RYAN—452 Columbus (799-2304). "New York—A Celebration of the City"—works from 1920 to the present, by Arms, Allen, Bellows, Bishop, Hassam, Hopper, others; thru 7/14.

TOWER—45 W. 18th (620-0505). Recent works by Anthony, Bloom, Lerner, Scorselo, Wright; thru 8/16.

WAVE HILL—675 W. 252nd, Bronx (549-3200). "The Lotus are Blooming"—contemporary Chinese paintings; thru 9/18.

Photography

ADAMS—504 E. 12th (777-3366). Photographs by De Sana, Greathouse/Taikeff, Kroll, Leatherdale, Pocock, Marion S., others; thru 7/14.

ROBERT FRANK—Vintage photographs, thru 7/13. Armstrong, 50 W. 57th (582-8581).

FRENCH CULTURAL SERVICES— 972 Fifth (570-4400). "Fresson Photographs: A Unity of Vision"—works by Batho, Faucon, Fresson, Horvat, Plossu, Stewart, others; 7/11-8/31.

PETER GASSER—Black-and-white landscapes, thru 7/13. Light, 724 Fifth (582-6552).

EIKOH HOSOE—Portraits of the Japanese writer, Yukio Mishima, thru 7/27. Burden, 20 E. 23rd (505-5555).

I.C.P.—1130 Fifth (860-1777) Tues. 12–8, Wed.–Fri. 12–5, Sat.–Sun. 11–6. "Julia Margaret Cameron in Context"—19th-century portraits and tableaux depicting the Victorian age; mixed-media works by Michael Levine, thru 7/28.

NEIKRUG PHOTOGRAPHICA—224 E. 68th (288-7741). Erotic photographs by Allard, Cadmus, Gatewood, Stone, Tress, others; thru 7/26.

ONYX—54 Irving Place (505-9001). Photographs of jazz figures by Barboza, Bell, Bey, Cowans, Ellison, Ferrill, others; thru 7/25.

OVERSEAS PRESS CLUB—52 E. 41st (679-9650). Four decades of photographs by Harvey Fondiller, taken on assignment in Alaska, Mexico, Surinam; thru 8/30.

PACE/MACGILL—11 E. 57th (759-7999). "Swimmers"—photographs by Cartier-Bresson, Dahl-Wolf, Erwitt, Frank, Meyerowitz, Stieglitz, others; thru 8/31.

PFEIFER—568 Broadway (226-2251). A national juried exhibition of photographs sponsored by the Catskill Center for Photography; thru 7/31.

PHOTOCOLLECT—740 West End (222-7381). 19th- and 20th-century photographs of flowers and trees by Atget, Coburn, Cunningham, Steichen; thru 7/31.

LAUREN PIPERNO—Black-and-white photographs depicting close relationships, thru 7/13. 4th Street Photo, 67 E. 4th (673-1021).

SOHO CENTER FOR VISUAL ARTS—114 Prince (226-1995). Photographs with images borrowed from mass media, by Albert, Carrino, Frailey, Panas, Soderberg, Wadow; thru 7/20.

STALEY-WISE—177 Prince (777-1590). Large-scale photographs by Horst, Piel, Turbeville, others; thru 7/31.

303 PARK SOUTH—(533-0777). Photographs by Belcher, Carey, Hoberman, Levine, Lemieux, Prince; thru 8/9.

URDANG—23 E. 74th (288-7004). Works that stimulate visual thinking, by ten photographers; thru 7/27.

LEE WEXLER—Twelve life-size black-and-white portraits taken in the subways of New York, Paris, London and Moscow, thru 7/14. Harris, 383 W. Broadway (533-9435).

WOLF—30 W. 57th (586-8432). 19th- and 20th-century photographs about life in the summer, by Bartholomew, Devine, Sternfeld, Weston, others; thru 8/23.

Performance

ART ON THE BEACH—Battery Park City Landfill, Gate 18, Chambers & West Sts. (571-2206). Performance by Jody Culkin, Guy Nordenson and Uwe Mengel. 7/14 & 7/17 at 6:30. $6. Casual attire, sneakers and blankets are advised.

PERFORMING GARAGE—33 Wooster (966-3651). Stuart Sherman's "Chekhov" and other performance works. 7/12, 13, 18, 19, 20, 25, 26, 27, at 8; 7/14 at 4. $8.

Museums

AMERICAN CRAFT MUSEUM II, International Paper Plaza, 77 W. 45th St. Mon.–Sat. 10–5. $1.50, seniors and children 75 ¢. Architectural Ceramics: Eight Concepts; thru 7/20.

AMERICAN MUSEUM OF NATURAL HISTORY, CPW at 79th St. (873-1300). 10–5:45; Wed., Fri.–Sat. 10–9. Contribution $3; children $1.50. (Free Fri.–Sat. 5–9). Gardner D. Stout Hall of Asian Peoples, 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . New Margaret Mead Hall of Pacific Peoples . . . Titian Ramsay Peale, 1799–1885; thru July . . . Mountain of the Mist; thru 9/2 . . . John James Audubon: Science Into Art; thru 7/21 . . . Maya: Treasures of an Ancient Civilization; thru 7/28 . . . Moving a Museum: The Rothschild Collection of Birds; thru Summer . . . Collector's Choice: Sea Shells of Nathan L. Halpern; thru Summer.

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tues.–Sat. 11–6, Sun. 12–5. Closed Mon. $2; $1 seniors and students. The Rockefeller Collection of Asian Art; over 250 objects representing major art traditions from Afghanistan to Japan . . . Japanese Ghosts and Demons: Art of the Supernatural; thru 9/1 . . .Tibet: Images from the Remote Himalayas—photographs by Sara Jacobson; 7/11-9/1.

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.–Thurs. 10–4:30, Sun. 11–4:30. $1.50, students and seniors $1 . . . Emerging Expressions: The Artist and the Computer; thru 9/22 . . . Curator's Choice; thru 8/11 . . . The Bronx: A Celebration; thru '86 . . . Vivian E. Brown: Recent Paintings; thru 7/18 . . . Artist in the Marketplace; thru 7/18.

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000). Mon., Wed.–Fri. 10–5, Sat. 11–6, Sun. 1–6. $2 suggested donation; students $1. The Emily Winthrop Miles Collection of Wedgwood . . . Celebration of Newly Installed Period Rooms . . . Pyramid: A Wall Drawing by Sol Lewitt; thru 9/2 . . . Park Slope Artists; thru 7/29.

THE CENTER FOR AFRICAN ART, 54 E. 68th St. (861-1200). Tues.–Sat. 10–5, Sun. 11–6. $2, seniors and students $1. Sites, Series and Ensembles in African Art; 7/17-10/27.

COOPER-HEWITT MUSEUM, Fifth Ave. at 91st St. (860-6868). Tues. 10–9, Wed.–Sat. 10–5, Sun. 12–5, $2; seniors and students $1, free Tues. after 5 . . . Wine: Celebration and Ceremony; thru 10/13 . . . Rare Illustrated Design Books; thru 10/6 . . . Chicago Furniture: Art, Craft and Industry, 1833–1983; thru 8/25 . . . Carnegie Libraries: Sesquicentennial Celebration; thru 9/1.

DOG MUSEUM, 51 Madison Ave. at 27th St. (696-8350). Tues.-Sat. 10–5, Wed. 10–7; $2 donation. The Era of the Pet; thru 8/31.

FIRE MUSEUM—104 Duane St. (570-4230). Mon Fri. 9–4. Free. Located in an old firehouse, and operated by the city's Fire Department, it displays firefighting apparatus of the past and today—uniforms, sliding poles, fire-boat equipment.

FRAUNCES TAVERN MUSEUM—54 Pearl St. at Broad St. (425-1778). Mon.–Fri. 10–4. Free. A city landmark, period rooms, Washingtonia, etc.

FRICK COLLECTION, 1 E. 70th St. (288-0700). Tues.-Sat. 10–6; $1 students and seniors 50¢. Sun. 1–6; $2. Children under 10 not admitted.

GUGGENHEIM MUSEUM, Fifth Ave., at 89th St (360-3500). Tues. 11–8, Wed.–Sun. 11–5. $3, students and seniors $1.75. (Free Tues. 5–8). Modern Masters . . . Painterly Visions: 1940–1984: From the Guggenheim Museum Collection; thru 9/3.

GUILD HALL MUSEUM, Main St., East Hampton. (516-324-0806). Mon.–Fri. 10–5, Sat.–Sun. 1–5. Free. Jimmy Ernst: A Survey, works created between the years of 1942-1983; 7/21–9/15.

HISPANIC SOCIETY OF AMERICA—613 W. 155th St. (926-2234). Tues.–Sat. 10–4:30, Sun. 2–5. Free. Paintings, sculpture, and decorative arts of the Iberian Peninsula from from prehistoric days to the present century.

THE HUDSON RIVER MUSEUM—Trevor Park-on-Hudson, 511 Warburton Ave., Yonkers (914-4963-4550). Wed.–Fri. 10–5:30, Thurs. til 9, Sat.–Sun. noon–7. Domestic Rituals: Photography of Mary Frey; thru 10/21...Calder Creatures Great and Small; 7/17–9/15...Judith Huf; 7/17–9/1...Marcia Dalby: Sculpture; thru 9/22.

INTREPID SEA-AIR-SPACE MUSEUM—Pier 86, W. 46th, at 12th Avenue (245-0072). Wed.–Sun. 10–5 (last admission 4). $4.75, children $2.50, seniors $4. 20th-century technology, highlighting man's achievements at sea, in the air, and in space. Newly on exhibit. The Hall of Honor, living memorial to American heroes. . . A full-size replica of World War I S.E.5 fighter plane.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11–6, Mon., Wed., Thurs. noon–5, Tues. to 8, Fri. 11–3. Closed Sat., major Jewish holidays. $2.50, seniors and students $1.50 . . . The Jewish Patrons of Venice—Part I; thru 9/29 . . . Art and Exile: Felix Nussbaum (1904–1944); thru 8/4 . . . Recent Acquisitions: Contemporary American Art; thru 9/3 . . .Personal Visions: The Batkin Collection of Israeli Art; The Furman Collection of Jewish Ceremonial Art; The Schulman Collection of 20th-Century American Art; thru 10/6.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd (879-5500). Tues. 9:30–8:45, Wed.–Sun. 9:30–5:15. Suggested contribution $4; children and seniors $2 . . . Greek and Roman Treasury . . . Roman Portraits and Reliefs From the First Century B.C., Through the Third Century A.D . . . Sports in Ancient Greece . . . New Galleries for Ancient Near Eastern Art . . . The Camera and the Photograph: Images in Light . . . Man and the Horse; thru 9/1 . . . The Bright Side of Battle: Symbol and Ceremony in Islamic Arms and Armor; thru 9/1 . . . Revivals and Explorations: Decorative Arts in England and France, 1850–1900; thru 9/8 . . . The Art of Pre-Columbian Gold: The Jan Mitchell Collection; thru 8/11 . . . Keynotes: Two Centuries of Piano Design; thru 11/29 . . . Renaissance Revival Sitting Room, Meriden, Conn. (1868–70) . . . Taino Art of the Dominican Republic; thru 10/13 . . . The Engravings of Giorgio Ghisi (1520–1582); thru 10/3 . . . Selection Two in the new Esther Annenberg Simon Gallery, thru 9/2. . .Karl Bodmer's America: Watercolors and Drawings; 7/16–10/6. **The Cloisters,** Fort Tryon Park (923-3700). Medieval Collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.–Sat. 10:30–5, Sun. 1–5, (closed Sun. during July). $2:50 suggested donation . . . Mediaeval Secular Manuscripts; thru 7/31 . . . The Mikado: A Centenary Celebration; thru 7/31 . . . Illustrated Letters; thru 7/31.

EL MUSEO DEL BARRIO—1230 Fifth Ave., (831-7272). Tues.–Fri. 10:30–4:30, Sat.–Sun. 11–4. Puerto Rican Abstract Artist Tony Bechara: Five-Year Retrospective; thru 8/31.

MUSEUM OF AMERICAN FOLK ART—125 W. 55th St. (581-2474). Tues. 10:30–8; Wed.–Sun. 10:30–5:30. $2; seniors and students $1; free Tues. eve. Southern Folk Art; thru 8/25.

MUSEUM OF THE AMERICAN INDIAN, Broadway and 155th St. (283-2420). Tues.–Sat. 10–5; Sun. 1–5, $2; seniors and students $1. Art and artifacts from North and South America, ancient to modern . . .Lady from Anadarko; thru 12/29.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Tues. 12–8, Wed.–Sat. 12–5. $3; $2 students; $1.50 children and seniors. Cassettes available for viewing at museum include documentaries, news, dramatic and comedy shows. Also special screenings daily . . . Discovery: Rare *Honeymooners;* thru 9/26.

MUSEUM OF HOLOGRAPHY—11 Mercer St. (925-0526). Wed.–Sun. 12–6. $3; children and seniors $1.75. In Perspective, permanent exhibition on the history and development of holography . . . Light Years . . . Setsuko Ishii: New Experiences in Perception; thru 9/15.

MUSEUM OF MODERN ART, 11 W. 53rd St. (708-9400). Daily 11–6, Thurs. till 9. Closed Wed. $4.50; students $3; seniors $2. (Thurs. 5–9 pay as you wish). New West Wing . . . A Personal View: Photography in the Collection of Paul F. Walter; thru 8/13 . . . Kurt Schwitters; thru 10/1 . . . Ricardo Bofill and Leon Krier: Architecture, Urbanism, and History; thru 9/3 . . . New Work on Paper 3; thru 9/3.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). Tues.–Sat. 10–5; Sun. 1–5. Free. New Toy Gallery . . . Rooms from the Home of John D. Rockefeller Sr . . . Fine Figure of a Woman; thru 9/15 . . . Broadway's Best: Tony Award Designs 1973–1983; thru 9/15 . . . Collecting New York; thru 9/8.

NASSAU COUNTY MUSEUM OF FINE ART—1 Museum Drive, Roslyn, L.I. (516-484-9337). Tues.–Fri. 10–4:30; Sat., Sun. 1–5. Closed Mon. Free . . . American Artists Abroad: The European Experience in the 19th-Century; thru 9/2.

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12–8, Wed.–Sun. 12–5. (Free Tues. 5–8). $2, seniors and students $1.50. Selections from the Permanent Collection . . . Luis Melendez: Spanish Still Life Painter of the 18th Century; thru 9/1 . . .The Figure in 20th-Century American Art: Selections From The Metropolitan Museum of Art; thru 9/1.

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed. 12–8. Thurs.–Sun. 12–6. Closed Mon. and Tues. Suggested admission $2.50; students and seniors $1.50, children free. New York Collects: including works by Basquiat, Chase, Ferrara, Gornik, Jensen, Longo, Rothenberg, Salle, Schnabel, others.; 7/13-9/8. **Canceled.**

NEW YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tues.–Fri. 11–5, Sat. 10–5, Sun. 1–5, $2; children 75¢. The World of Tiffany: The Neustadt Collection of Tiffany Lamps . . . Firefighting on Parade: 1700–1865 . . . Centuries of Childhood in New York; thru 8/25 . . . Karol Kozlowski: 1885–1969; thru 8/10 . . . Audubon's Birds of North America: The Original Watercolors; thru 9/14 . . . The Statue of Liberty: America's Symbol of Freedom in Souvenirs and Ephemera; thru 1/5 . . . Chicago and New York: Architectural Interactions; thru 10/26 . . . Metropolis in Mourning: Ulysses S. Grant, 1822–1855; thru 9/1.

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily ex. Sun. 10–6; some collections to 9 . . . Landmarks in English Literature; thru 12/31 . . . New York by George Forss; thru 8/31 . . . New World Voyages; thru 8/20. **Lincoln Center.** Made in America: Modern Dance Then and Now; thru 9/14.

QUEENS MUSEUM, New York City Bldg., Flushing Meadow Park (718-592-5555). Tues.,Thurs., Fri. 10–5; Wed. 10–8; Sat.–Sun. 1–6. Contribution suggested. Paintings by Marilyn Perlman; thru 8/18 . . .Ponce de Leon: In Search of the Fountain of Youth—paintings by Joe Zucker; thru 9/22.

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Tues.–Fri. 10–5, Thurs. to 8 p.m., Sat.–Sun. 1–6. $1; children 50¢.

UKRAINIAN MUSEUM—203 Second Ave. (228-0110). Wed.–Sun. 1–5. $1, students and seniors 50¢. Ukrainian Folk Costumes. . . To Preserve a Heritage: The Story of the Ukranian Immigration in the United States . . . Pysanky—Ukrainian Easter Eggs; thru 9/2.

WHITNEY MUSEUM, Madison Ave. at 75th (570-3676). Tues. 1–8, Wed.–Sat. 11–5, Sun. 12–6. $3, seniors $1.50. (Free Tues. 6–8). 20th-Century American Art: Highlights of the Permanent Collection . . . Calder's Circus . . . Drawing Acquisitions: 1981–1985; thru 9/22 . . . Figures of the 1950s; thru 8/25 . . . Michael Heizer Dragged Mass Geometric; thru 9/1. **Whitney Museum** at Philip Morris, 42nd at Park (878-2550). The Surreal City 1930s–1950s; thru 7/11.

Auctions

CHRISTIE'S—502 Park Ave., at 59th St. (546-1000). Next sale 9/10. **East, 219 E. 67th St.** (570-4141). 7/10 at 10: Furniture, Paintings, Oriental Works of Art, Rugs and Decorative Objects. On view from 7/4. 7/11 at 10: American and European Paintings, Drawings and Watercolors. On view from 7/5. 7/16 at 10: Furniture, Paintings and Decorative Objects. On view from 7/11.

DOYLE—175 E. 87th St. (427-2730). 7/10 at 10: Victoriana: Paintings, Furniture, Porcelain, Rugs. On view from 7/6.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 7/16 at 9:30 & 2, 7/17 at 9:30: Sotheby's Arcade Auction. On view from 7/10.

MUSIC & DANCE

MUSIC & DANCE DIRECTORY

Carnegie Hall and Carnegie Recital Hall, Seventh Ave. at 57th St. (247-7800)

City Center, 131 W. 55th St. (246-8989)

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800)

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves. Alice Tully Hall (362-1911), Avery Fisher Hall (874-2424). Library Museum (870-1630). Metropolitan Opera House (362-6000). New York State Theater (870-5570)

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

92nd St. Y, on Lexington Ave. (427-4410)

Radio City Music Hall, Sixth Ave. and 50th St.(757-3100)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

Concerts

Bryant Park Ticket Booth

HALF-PRICE TICKETS, for same-day opera, concert, and dance performances, are sold here, depending on availabilty, six days a week: Tues., Thurs., Fri., noon–2 and 3–7; Wed. and Sat., 11 a.m.–2 and 3–7; Sun., noon–6. Also full-price tickets for future performances. Just inside the park, off 42nd St. east of Sixth Ave. (382-2323).

Wednesday, July 10

MOSTLY MOZART—Festival Orchestra, Gerard Schwarz conductor; soprano Elly Ameling, pianist Horacio Gutierrez, flutist Scott Goff, oboist Leonard Arner. Mozart-Salieri program, including Mozart's Symphony in a, K. 16a, and the Piano Concerto No. 24, K. 491. Avery Fisher Hall at 8. $8, $13.

NEW YORK CITY SYMPHONY, David Eaton conductor; mezzo-soprano Isabelle Ganz. Faure's *Pavane* and *Sicilienne;* Berio's Folk Songs (1964); Haydn's Symphony No. 94. Merkin Concert Hall at 8. $10.

GOLDMAN MEMORIAL BAND, Ainslee Cox conductor. "Bach for Band." Damrosch Park, Lincoln Center, at 8. Free.

ART ON THE BEACH—Creative Time's installation-and-performance series. Composer Gretchen Langheld; artists TODT. Battery Park City Landfill, Gate 18, Chambers and West Sts. (571-2206), at 6:30. $6.

VALERIE QUINLAN, violinist. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

DARRELL LAUER, tenor/**JUDITH OTTEN,** soprano/**DAVID ANCHEL,** bass-baritone. Solo cantatas by Bach and Handel. Lobby, Equitable Tower, 120 Broadway near Wall St., at 12:30. Free.

ARTHUR GOLDSTEIN BRASS ENSEMBLE—World Trade Center Fountain Plaza at 12:15. Free.

HERBIE MANN, jazz flutist. Rockefeller Center Channel Gardens, off Fifth Ave. at 49th–50th Sts., at 5. Rain date 7/11. Free.

MATT GOODMAN AND ZEPHYR—Wind quintet. CUNY Walkthrough, 42nd St. west of Fifth Ave., at 12:15. Free.

SUMMER FUN SINGS—"100 Years of Pop," Gail S. Berman conductor. Family singalong. P.S. 41, 116 W. 11th St., at 7:30. $7.50.

QUEENS SYMPHONY ORCHESTRA ENSEMBLE—MacDonald Park, Queens Blvd. near Yellowstone Blvd., Forest Hills, at 1. Free.

JULIUS GROSSMAN ORCHESTRA—Soprano Gurcell Henry. Bellini, Handel, Mozart, Copland, Schubert. Seaside Park, Ocean Pkwy. and Surf Ave., Brooklyn, at 8. Free.

SEUFFERT BAND, George F. Seuffert conductor. Beach 19 St., Far Rockaway, Queens, at 7. Free.

NATIONAL CHORALE, Martin Josman conductor. Music from Broadway. Playground, Pierrepont St. at entrance to Brooklyn Heights Promenade, at 7. Free.

SECRET SERVICE—"A hot band." Roberto Clemente State Park, W. Tremont Ave. and Matthewson Rd., Bronx, at 6. Free.

SUMMER SING—Lenora Thom conducts an open reading of the Faure *Requiem* and Bach's "Jesu Meine Freude." Wave Hill, 252nd St. and Independence Ave., Bronx (549-3200), at 8. $4.

SUMMERFARE—See Opera, below.

PETER DUCHIN AND HIS ORCHESTRA—Picnic Pops at Old Westbury Gardens, Westbury, L.I. (516-333-0048), at 7. Rain date 7/11. $4 Gardens admission. Picnicking invited.

Thursday, July 11

MOSTLY MOZART, Alexander Schneider conductor; guitarist Christopher Parkening, flutist Scott Goff. "Viva Vivaldi!" An evening of concertos, with orchestra members as soloists: flutist Scott Goff, violinists Charles Haupt and Richard Rood. Avery Fisher Hall at 8. $8, $13. Pre-concert recital at 7: Mr. Parkening.

GOLDMAN MEMORIAL BAND—See 7/10. Tonight, "Scandinavian Treats."

SUSAN GREGORY SINGS BROADWAY—St. Mark's Park, Second Ave. and 10th St., at 12. Free.

NANCY BOSTON, pianist. Griffes and Schubert. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

NEW CALLIOPE QUARTET—American music. Olympic Tower, Fifth Ave. at 51st St., at 5:30. Free.

GARY BROCKS—Dixie music. 1411 Broadway Plaza, at 38th St., at 12:15. Free.

ROY BURROWES—Jazz. Steps of City Hall, between Park Row and Broadway, at noon. Free.

MAX LIFCHITZ, pianist, other artists. Music by Bach, Telemann, Handel. Equitable Tower lobby, 120 Broadway near Wall St., at 12:30. Free.

BERNIE CHARLES AND TRIO—With pianist Bross Townsend, bassist Gene Taylor, drummer Walter Perkins. Barrelhouse, alley-fiddle jazz. Chase Manhattan Plaza, Nassau and Liberty Sts., at 12:15. Free.

FREDERIC MEINDERS, pianist/**CHRISTIAAN BOR,** violinist/**GODFRIED HOOGEVEN,** cellist. Martinu, Arensky, Brahms. Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 7:30. $8.

AXIOTES KEHAYEAS AND HIS GREEK ORCHESTRA—Astoria Park, between Shore Blvd. and 19th St., Queens, at 6:30. Rain date 7/12. Free.

SEUFFERT BAND, George F. Seuffert conductor, with Joel Grey. Midwood Field, Ave. L and E. 16th St., Brooklyn, at 7:30. Free.

BREUCKELEN BRASS ENSEMBLE—From jazz to classics. Also magician Larry Scott. Owl's Head Park, Colonial Rd. and 68th St., Brooklyn, at 7. Free.

DAVE VALENTIN, jazz flutist, with a four-piece band. Hudson River Museum Courtyard, 511 Warburton Ave., Yonkers, N.Y. (914-963-4550), at 8. $3.

CARAMOOR FESTIVAL, Katonah, N.Y. (914-232-5035). St. Luke's Chamber Ensemble, pianist Ilana Vered. Beethoven's Quintet for oboe, bassoon, and three horns; Milhaud's *La Creation du Monde*; Mendelssohn's Sextet for piano and strings. Spanish Courtyard at 4:15. $10.

SUMMERFARE, SUNY at Purchase, N.Y. (914-253-5900). At 8: London Symphony Orchestra, Norman Del Mar conductor; Elgar program. $21, $26. See also Opera, below.

Friday, July 12

MOSTLY MOZART—Festival Orchestra, Raymond Leppard conductor; trumpeter Wynton Marsalis, soprano Erie Mills. Arias, concertos, symphonies by Mozart, Torelli, Fasch, Handel, Purcell, Haydn. Avery Fisher Hall at 8. $8, $13. Pre-concert recital at 7: Miss Mills.

MUSIC ON THE PIER—Pat Metheny Group. Pier 84, 45th St. and the Hudson River (249-8870), at 7:30. Doors open at 6. $11.50; $10 in advance.

GOLDMAN MEMORIAL BAND—See 7/10. Tonight, "Italian Riches," with marimbist Keith Crupi.

SUMMERGARDEN—See Dance, below.

SUMMERPIER—The Microscopic Septet. Jazz parodies. South Street Seaport Museum Pier 16, Fulton St. and the East River (669-9424), at 8. Rain date 7/15. Free.

CONCERTO SOLOISTS OF PHILADELPHIA, Gervase de Peyer conductor; pianist Jose Maria Pinzolas. Lincoln Center, Damrosch Park, at noon. Free.

JILL JAFFE, viola da gambist, with pianist Deborah Gilwood. Gamba sonatas of Bach. Equitable Tower lobby, 120 Broadway near Wall St., at 12:30. Free.

CAROL SUDHALTER QUARTET—Jazz. Bryant Park, off Sixth Ave. and 40th-42nd Sts., at 12:30. Free.

X-SEAMEN'S INSTITUTE—Sea chanteys, outdoors at the Trans-Lux Seaport Theater, 210 Front St., at 7. Free.

CELEBRATE BROOKLYN—Brooklyn Philharmonic, Bruce Ferden conductor; soprano Ilya Martinez, baritone Rafael Le Bron. Music from Spanish zarzuelas. Prospect Park Bandshell, P.P.W. and 9th St., Brooklyn, at 8. Rain site, the Picnic House. Free.

MAYNARD FERGUSON, jazz trumpeter. South Meadow, Snug Harbor Cultural Center, 914 Richmond Terrace, S.I. (718-448-2500), at 8. $7.50; in advance $6.

SUMMER SYMPHONY CHAMBER ORCHESTRA—Rathaus Hall, Queens College, L.I.E. and Kissena Blvd., Flushing, at 8. $3.

JULIUS GROSSMAN ORCHESTRA—See 7/10. Today at Kissena Park, Oak Ave. and 164th St., Flushing, at 8. Free.

ASTON MAGNA—"Bach Celebration," played on period instruments. Bard College, Annandale, N.Y. (914-758-6882), at 8. A talk at 7:30. $8.

SUMMERFARE—See Opera, below.

CARAMOOR—Katonah, N.Y. (914-232-5035). Pianist Ruth Laredo, clarinetist William Blount, St. Luke's String Quartet. Haydn's Quartet in B-flat; Mozart's Clarinet Quintet, K. 581; Dvorak's Piano Quintet, Op. 81. Spanish Courtyard at 9. $17.50.

Saturday, July 13

MOSTLY MOZART—See 7/12.

SUMMERPIER—Hilton Ruiz Trio. See 7/12 for other details.

ANDRE WAGEMANS, carillonneur. Music by Vivaldi, Sweelinck, van den Gheyn, Bach, others. Riverside Church, the Drive at 122nd St., at noon. Free.

CELEBRATE BROOKLYN—Brooklyn Philharmonic, Tania Leon conductor; also Herman Johnston's Fantastic Symphonic Steel Orchestra. From symphonies to calypso. Prospect Park Bandshell, P.P.W. and 9th St., Brooklyn, at 8. Free. Rain site, the Picnic House.

GOLDMAN MEMORIAL BAND, Ainslee Cox, Dorothy Klotzman conducting. Seaside Park, Sea Breeze Ave. and Ocean Pkwy., Brooklyn, at 8. Free.

SEUFFERT BAND, George F. Seuffert conductor. Crocheron Park, Bayside, Queens, at 8. Free.

CAYENNE JAZZ BAND, Gary Brocks director. Cunningham Park, 196th St. and Union Tpke., Fresh Meadows, Queens, at 7:30. Rain date 7/14 at 4. Free.

RYAN REPERTORY CO.—Revue "Welcome Back, Harry . . . Who?"excerpts—songs of Harry Warren, book by Chuck Reichenthal. Also Persophony, a baroque/jazz trio. Canarsie Pier, Rockaway Pkwy. at Belt Pkwy. Overpass, Brooklyn, at 6. Free.

CARAMOOR FESTIVAL—Katonah, N.Y. (914-232-5035). Orchestra of St. Luke's, Julius Rudel conductor; pianist Eugene Istomin. Overture to Paine's *Oedipus Tyrannus;* Chopin's Piano Concerto No. 2; Schumann's Symphony No. 2. Venetian Theater at 8:30. $10–$22.

WATERLOO FESTIVAL—Waterloo Village, Stanhope, N.J. (201-347-4700). Festival Orchestra, Gerard Schwarz conductor; violinist Paul Shure; Chorus of Music/Summit Chorale. Bach-Stravinsky's Chorale Variations on "Von Himmel Hoch"; Brahms's *Song of Destiny;* R. Strauss's *Ein Heldenleben.* At 8:30; $12.50–$17.50; lawn, $7.50.

SUMMERFARE—SUNY Purchase, N.Y. (914-253-

5900). At 8:15: the Borodin Trio; $14. At 8: Boston Early Music Orchestra, Nicholas McGegan conductor; "Mr. Bach at Vauxhall Gardens"; music of J.C. Bach; $18. See also Opera, below.

FESTIVAL CHAMBER PLAYERS—Pianist Zita Zohar, violinists Sergiu Schwartz and Aloysia Friedman, cellist Terrill Jory, violist Jennifer Sills, clarinetist John Loughton. Works of Schumann, Prokofiev, Messiaen. Vanderbilt Museum, Huntington, L.I. (516-261-5656), at 8:30. $8.

SUMMER OF MUSIC ON THE HUDSON—Festival Orchestra, Stephen Simon conductor; oboist David Rowland. Mozart program: Overture to *Don Giovanni; Eine Kleine Nachtmusik*; Oboe Concerto in C; Overture to *Le Nozze di Figaro*; Symphony No. 40. Lyndhurst, Tarrytown, N.Y. (914-631-7766), at 8:30. $8; lawn, $5, children under 12 $2. Lawn open for picnicking at 6:30; at 7, by the Smith Street Society.

Sunday, July 14

GOLDMAN MEMORIAL BAND—See 7/10. Tonight, French music for Bastille Day; with cornetist Vincent Didea.

FESTIVE MUSIC FOR RENAISSANCE BAND, played by an instrumental quartet. The Dairy, Central Park west of the Zoo at 65th St., at 1. Free.

NEW CALLIOPE SINGERS, Peter Schubert director. Late Bach cantatas. Cathedral of St. John the Divine, 112th St. and Amsterdam Ave. (864-6765), at 3. $7.

MANNIE BANKS, jazz pianist. St. Peter's Church, Lexington Ave. and 54th St., at 7. $3.

DON COOK, carillonneur. Music for Bastille Day; also works by Badings, Allard, others. Riverside Church, the Drive at 122nd St., at 3. Free.

BROOKLYN PHILHARMONIC—See Celebrate Brooklyn listing, 7/12, for program. Today at Seaside Park, Brighton Beach, Surf Ave. and W. 5th St., at 7:30. Rain space, Abraham Lincoln High School, Ocean Pkwy. and West Ave. Free.

CHAMBER SOUND, Paul Clive director. Ibert, Gounod, Ravel, Francais—French music for Bastille Day. Brooklyn Botanic Garden, 1000 Washington Ave. (718-622-4433), at 3:15. Free.

ART ON THE BEACH—See Performance, under Art listings, page 84.

CELEBRATE BROOKLYN—Jewish traditions, with Kapelye and klezmer music; guitarist Jeffrey Swerdlow; the trio Alhambra. Prospect Park Bandshell, P.P.W. and 9th St., Brooklyn, at 8. Rain date 7/15. Free.

SEUFFERT BAND, George F. Seuffert conductor. Seuffert Bandshell, Forest Park, Queens, at 3. Free.

FREDERIC MEINDERS, others. See 7/11. Today at 4.

LEHMAN COLLEGE COMMUNITY BAND, Jerome Sala conductor; trombonist Daniel Repole."Mostly Gershwin"; also works by Rossini, Sousa, others. Lehman College courtyard, Bedford Park Blvd. West and Goulden Ave., Bronx (960-8248), at 6. Free.

RYAN REPERTORY CO.—See 7/13 for Ryan program. Today at John Paul Jones Park, Fourth Ave. and 101st St., Bay Ridge, Brooklyn, at 7:30. Free.

THE FEETWARMERS—Jazz, rhythm and blues. Empire-Fulton Ferry State Park, New Dock St., Brooklyn, at 2. Free.

CARAMOOR FESTIVAL—At Katonah, N.Y. (914-232-5035). St. Luke's Chamber Ensemble, Michael Feldman conductor; soprano Dawn Upshaw, cellist Myron Lutzke, oboe d'amorist Stephen Taylor, violinist Eriko Sato. Bach program, including the Violin Concerto No. 2; the "Wedding" Cantata. Spanish Courtyard at 5:30. $17.50.

MOSTLY MOZART ORCHESTRA, Gerard Schwarz conductor; pianist Garrick Ohlsson, violinist Dmitry Sitkovetsky. Music by Mozart and Spohr. Planting Fields Arboretum, Oyster Bay, L.I. (516-922-0061), at 8. $12.50, $15. Lawn, $7.

WATERLOO FESTIVAL—Waterloo Village, Stanhope, N.J. (201-347-0900). Waterloo Concert Band, Mark Gould conductor-trumpeter; vocalist Blythe Walker. Tribute to Jerome Kern. At 3; all-day grounds admission $7.50, seniors $5, 6-12 $3.

SUMMERFARE—See Opera, below.

Monday, July 15

MOSTLY MOZART—Festival Orchestra, Gerard Schwarz conductor; pianist Garrick Ohlsson, violinist Dmitry Sitkovetsky. Mozart's *Cassation* No. 1, K. 63, and Piano Concerto No. 18, K. 456; Spohr's Violin Concerto No. 8; Beethoven's Symphony No. 1. Avery Fisher Hall at 8. $8, $13. Pre-concert recital at 7: Mr. Ohlsson, Mr. Sitkovetsky. Program repeated 7/17.

SHEILA JORDAN, jazz vocalist/**HARVIE SWARTZ,** bassist, with Catherine Mapp, dancer-choreographer, in "Celebration," highlights from Jordan's career; pianist Harold Danko, drummer Victor Lewis. Public Theater, 425 Lafayette St. (598-7150), at 8. $10.

DIANE MONROE, violinist (N.Y. debut), with pianist Nozomi Takashima. Corelli-Kreisler, Mozart, R. Strauss, Stravinsky, Kreisler. Town Hall at 6. $7.50.

JOHN SWEENEY, organist. Music of Bach, Pachelbel, Elgar. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

WANDA BARENBOIM, pianist. Gazebo Concert, at Washington Market Park, Greenwich and Chambers Sts., at 6:30. Rain date, 7/3. Free.

BERT ECKOFF, pianist. "Music of Legendary Jazz Pianists—Past and Present," including Joplin, Waller, Ellington, Hancock, Corea. Donnell Library Center, 20 W. 53rd St., at 2:30. Free.

THEODORE MOOK, cellist, with pianist Eve Wolf. Equitable Tower lobby, 120 Broadway near Wall St., at 12:30. Free.

MARK MORGANELLI—Jazz. Bryant Park, off Sixth Ave. and 40th–42nd Sts., at 12:30. Free.

WEST VILLAGE CHORALE SUMMER SING—Amy Kaiser conducts open readings of Mozart's *Solemn Vespers* and Bach's Cantata No. 4. St. John's in the Village, 224 Waverly Pl. at W. 11th St., at 7:30. $4.

BROOKLYN BACH FESTIVAL—Music of Bach and Handel, with vocal and instrumental soloists. Unitarian Church Chapel, Monroe Pl. at Pierrepont St. (787-0517), at 8. $8.

JULIUS GROSSMAN ORCHESTRA—See 7/10. Today at Dreiser Community Center, 177 Dreiser Loop, Co-op City, Bronx, at 8. Free.

Tuesday, July 16

MOSTLY MOZART—Tokyo String Quartet, with pianist Horacio Gutierrez, flutist Ransom Sherman, violist Kim Kashkashian. Avery Fisher Hall at 8. Recital at 7: Tokyo String Quartet. Sold out.

MUSIC ON THE PIER—See 7/12 for details. Tonight's performers: the Happy Together Tour 1985, with guests Tommy James and the Shondells.

MARILYN THOMPSON, soprano/**ROLAND CARTER,** pianist. Trinity Church, Broadway at Wall St., at 12:45. Free.

OLIVER LAKE, composer-saxophonist, with violinists Sandy Billinglsey, Cecilia Hobbs; violist Maxine Roach, cellist Ilene Folson. Jazz. Cooper-Hewitt Museum garden, 2 E. 91st St. (860-6868), at 6:30. Free.

DAVID HIGGS, organist. Works of Messiaen, Mozart, Alain, Bach, Durufle. At 7, preceded at 6:30 by a recital by James R. Lawson and Joseph C. Davis, carillonneurs; music by van den Gheyn, Barnes, Rimsky-Korsakov, others. Riverside Church, the Drive at 122nd St. Free-will offering.

UJC BIG APPLE JAZZ WOMEN ORCHESTRA—Bell Plaza, 42nd St. and Sixth Ave., at noon. Free.

DAVE BERGER—Stage-band music. Grace Plaza, Sixth Ave. and 43rd St., at 12:15. Free.

BILL TURNER (BLUE SMOKE)—Country and western music. Steps of City Hall, between Park Row and Broadway, at noon. Free.

DOVER TRIO—Music for clarinet, cello, piano by Beethoven, C.P.E. Bach, Brahms. Equitable Tower lobby, 120 Broadway near Wall St., at 12:30. Free.

DEBBIE SPITZ—Jazz. 1411 Broadway Plaza at 38th St., at 12:15. Free.

NEW YORK BRASS CHOIR, a quintet. Music from Bach to Joplin. Chase Manhattan Plaza, Nassau and Liberty Sts., at 12:15. Free.

COMMUNITY JAM—Truck and Warehouse, 79 E. 4th St. (254-5060), at 7:30. $3.

NEW YORK CHORAL SOCIETY SUMMER SING—Lenora Thom conducts an open reading of Handel's *Israel in Egypt*. CAMI Hall, 165 W. 57th St., at 7:30. $5 includes refreshments and use of a score.

BROOKLYN BACH FESTIVAL—See 7/15. Tonight, music by Bach and Scarlatti.

JULIUS GROSSMAN ORCHESTRA—See 7/10 for program. Tonight at Bronx Park East at Lydig Ave., Bronx, at 8. Free.

RYAN REPRTORY CO., with guitarist Ronnie Kahn. See 7/13 for Ryan Co. program. Tonight at Bensonhurst Park, Cropsey Ave. at Bay Pkwy., Brooklyn, at 7:30. Free.

NEW YORK CONCERTINO ENSEMBLE—Windmuller Park, 39th Dr. and 52nd St., at 7. Free.

Opera

New York City Opera
At the New York State Theater

THROUGH NOVEMBER 17. $6–$29. Note: all foreign-language operas are subtitled in English. Tues., 7/9, at 8: Puccini's *La Rondine*, Siciliani conducting; with Knighton, Peterson, Sparrow, Rose, Jane Bunnell (debut), Garrison, Eisler, R. McKee. 7/10: no performance. 7/11 at 8: Donizetti's *Lucia di Lammermoor,* Keene conducting; with Rolandi, McCauley, Eisler, Clark, Burchinal, Dworchak. 7/12 at 8: Bizet's *Carmen,* Keene conducting; with Vegara, Hynes, Theyard, Dansby, Bassett, David Hamilton (debut). 7/13 at 2: Gilbert and Sullivan's *The Mikado*, Stahl conducting; with Munro, Golden, Shaulis, Rose, Wildermann, Serbo, Billings, R. McKee, Cossa. 7/13 at 8: *The Mikado*, Stahl conducting; with Peterson, Sparrow, Castle, Iauco, Wildermann, Eisler, Harrold, J. McKee, Hamilton. 7/14 at 1: *The Mikado*; same as matinee 7/13, except Peterson for Munro. 7/14 at 7: Rossini's *La Cenerentola*, Siciliani conducting; with Forst, Munro, Castle, Cousins, Titus, Wexler, Pauley; director, Arthur Masella (debut). Tues., 7/16, at 8: Donizetti's *Lucia di Lammermoor*, Keene conducting; with Rolandi, McCauley, Eisler, Clark, Burchinal, Dworchak.

Other

NEW YORK GRAND OPERA, Vincent La Selva conductor. 7/10, Mozart's *The Marriage of Figaro* (in English). 7/17, Puccini's *La Boheme*. 7/24, Bizet's *Carmen*. All at Central Park Naumburg bandhsell, on the Mall, off E. 72nd St.; at 7:30. Free.

LIGHT OPERA OF MANHATTAN—Thru 7/28: Friml's *The Vagabond King*. Norman Thomas H. S., 111 E. 33rd St. (718-383-5541). 7/10 at 8, a company gala, hosted by Tony Randall; tickets: $50. Otherwise: Wed.–Sat. at 8; matinees Wed. at 2, Sat. and Sun. at 3:30. $17.50, $20.

LUISA FERNANDA—A 20th-century zarzuela, sung in Spanish. Repertorio Espanol, 138 E. 27th St. (889-2850). 7/13, 20, 27, 31 at 8; 7/14 at 3 and 7; 7/21, 28 at 3. $15.

SUMMERFARE—SUNY Purchase, N.Y. (914-253-5900). Festival of fully staged Handel operas. *Julius Caesar,* conducted by Craig Smith, directed by Peter Sellars: 7/10, 12, 17, 19 at 7; 7/14, 21 at 3:15; $25, $28. *Teseo,* directed and conducted by Nicholas McGegan: 7/11, 12, 15 at 7:30; 7/14 at 6; $28. *Tamerlane*, directed by Andrew Porter, conducted by Julian Smith: 7/13 at 7:30; 7/14 at 3:30; $25, $28.

Dance

The Grand Kabuki of Japan
At the Metropolitan Opera House

JULY 8-20. $12–$50. Six classic works including five U.S. premieres and a N.Y. premiere. Program A: *Shibaraku, Tachi Nuso-Bito, Kojo, Kasane*—7/8 (7:30), 9, 10, 11, 19 at 8; 7/20 at 2 and 8. Program B: *Sakura-Hime Azuma Bunsho, Tchuchigumo*—7/12, 15, 16, 17, 18 at 8; 7/13 at 2 and 8.

Other

BELL PLAZA—42nd St. and Sixth Ave. 7/9 at noon: Thunderbird American Indian Dancers and Musicians (with the Bethune Swing Band). 7/16 at noon: the Guzsay Hungarian Dance Ensemble (with the UJC Big Apple Jazz Women Orchestra). Free.

BETSY HULTON'S "MODERN DAY SAINTS"—"A contemporary view of mystical events depicted in the religious painting of the Renaissance." P.S. 122, 150 First Ave. at 9th St. (477-5288). 7/12, 13, 14 at 9. $6.

DIANE JACOBOWITZ DANCE THEATRE—At the Kings Bay YM-YWHA, 3495 Nostrand Ave., Brooklyn (718-648-7703). 7/16 at 8. Free.

JENNIFER MULLER/THE WORKS—Old and new works; with reed player Marty Ehrlich, percussionists Pheeroan ak Laff and Aaron Mendelsohn, violinist David Sanella. Summergarden, in the Sculpture Garden of the Museum of Modern Art. 7/12 at 8. Entrance at 14 W. 54th St. open at 6. Free.

NEW PERFORMING DANCE COMPANY, of Durham, N.C., with five works. Cunningham Studio, 55 Bethune St. (924-0077). 7/11, 12 at 8:30. $6.

OTHER EVENTS

Happenings

MID-JULY ALREADY, and the festival calendar is as busy as ever. All this week, thru 7/16, for example, one of the wildly popular Italian street fairs continues, this one in Brooklyn, given by Our Lady of Mt. Carmel Church, at N. 8th and Havemeyer Sts., to honor St. Paulinus as well. The final day's religious highlight is the parading of the statue, with accompanying floats, thru the streets of the neighborhood—at 11 a.m. in the north side, 4 p.m. on the south side. You'll also find traditional Italian-feast delights to buy, music to stroll by, and festive lights everywhere . . . It's time to wish Social Security a happy 50th birthday—and while we're at it, let's wish it many happy returns. 7/9 (rain date 7/16), City Hall Park will host an anniversary festival, noon–2, with music, dance, karate demonstrations, and photography displays. What a great way to spend a Tuesday lunch hour! Note: an encore coming up 8/14 at Battery Park . . . The Pinewoods Folk Music Club of New York loves to travel with its brand of music-making, and on 7/13, the place to find everybody is all over the grounds at Wave Hill, Independence Ave. and 252nd St., Riverdale in the Bronx (549-3200). It's an all-day feast for fans, 11–5, and if you like, besides listening, you can take part in workshops on WomanSong, Irish Songs, Sea Chanteys, and Sacred Harp Singing—even perform for everyone later on. Of course the pros will be out in force, too: Cranberry Lake Jug Band, Ed Trickett, Jim Mageean and Johnny Collins, Joanne Davis, among many more. Admission, $6; children $4 . . . Two out-of-Manhattan celebrations wind up this weekend: the Southern Queens Summer Festival, thru 7/14 in Roy Wilkins Park, 119th Ave. and Merrick Blvd., St. Albans. 7/9 is Little People's and Seniors' Day, with special events and, at 7, a concert by the Persuasions. Music at 7 continues: 7/11, Dinizulu and His Dancers, Drummers, and Singers; 7/12, Sounds of the City, with rapping and break dancing; 7/13, Gospel Night; 7/14 at 2, a Caribbean Spectacular. Also rides, an arts fair, softball, storytelling, and more. $2 admission, $1 under 12. And up at Yonkers Raceway, the Westchester County Fair ends 7/14, too, with rides, shows, exhibits, and lots of entertainment daily. $4 adults, under 12 free. 7/12, seniors of 60 and up are admitted free, with proof positive.

THE MAGICAL WORLD OF DISNEY—At Radio City Music Hall, thru 8/29. A stage show that features Mickey Mouse and Donald Duck along with the Rockettes and other non-cartoon characters in "an enchanted journey of the magical moments inspired by Disney's classic films." A Disney feature movie accompanies each performance (see Movie listings): Tues., Wed., Thurs. at 12:30, 4, 7:30; Fri., Sat., Sun. at 10:30, 1:30, 4:30, 7:30. $12, $14; 757-3100.

CHESS PLAYERS, from very young to very expert, will all be in Bryant Park 7/10, noon–4, for a "simultaneous-chess exhibition," some as players and the rest of us to watch and marvel. Six Grandmasters, including Lev Alburt, the current U.S. champ, will each play 25 challengers, including youngsters, until sombody is checkmated. This is last-minute notice, but you might call 679-4142 to learn if by chance any berths remain. The Park's weekly juggling workshop will be on the same day, noon–3, if that's your game. Sixth Ave., 40th-42nd Sts.

EXTRA ADDED ATTRACTIONS AT MUSEUMS are regular features, as we know, with movies and concerts and lectures the most frequent. Here's a brief-reminder list of a few others: "Southern Folk Art," the current hit at the Museum of American Folk Art, hosts a free four-day symposium on the subject, 7/8–11. Mon., afternoon only, is at the Museum, 125 W. 55th St. (581-2474); Tue.–Thur., at the N.Y.C. Department of Cultural Affairs, 2 Columbus Circle, with events at 10, 11, 2, and 3 (also 4 Thur.), with a wide variety of subjects for special interests. Check for schedule and availability of space . . . The Wednesday-evening at-home hours at the Abigail Adams Smith Museum, 421 E. 61st St. (838-6878) continue thru 7/31, with demonstrations of spinning by Valerie Beal 7/10 and quilting by Pat Yamin 7/17. $3 adults, $2 seniors . . . The Jewish Museum, 1109 Fifth Ave., opens "Jewish Humor on TV: Six Funny Evenings," a series that includes TV screenings, discussions, and guest performers, with "In the Beginning: The Pioneers." Date is 7/16 at 7:30, with a look at "The Goldbergs," and guests Cherney Berg, producer, and the writer Moshe Waldoks. The series continues Tue. thru 8/20, with several more programs of interest. Check the Museum for specifics . . . Native American Month continues at the American Museum of Natural History, C.P.W. and 79th St., with Sat. and Sun. programs 1–4:30 that feature talks, drama, crafts, dance, live performances . . . 7/13 is the date for Guild Hall's annual Clothesline Art Show and Sale, at 158 Main St., East Hampton, L.I., and the same day, the Stony Brook Carriage Driving Competition, at Old Field Farm in Setauket, L.I., benefits the carriage collection of the Museums at Stony Brook (516-751-0066). 9–5 are the hours, and gate admission is $10 per car; $25 includes reserved seating and a box lunch.

Tours

SOHO: LOFT LIVING AND HIGH ART—With the Museum of the City of New York (534-1672). 7/14 at 1:30, meet at Spring and Lafayette Sts. $6.

DOWNHILL FROM THE PLAZA TO THE BATTERY—A nocturnal bike trek with the Friends of the Parks (473-6283). 7/14 at 2:30 a.m., meet at the Plaza Hotel, and take along your own breakfast for a sunrise pause that refreshes. $1.

UPPER EAST SIDE HISTORIC DISTRICT—With Adventure on a Shoestring (265-2663). 7/14 at 1, meet at S.E. corner of 59th St. and Fifth Ave. $5.

NEW YORK WALK-ABOUT—Two tours 7/14, each at 2: "The Original Great White Way," Old Broadway/Madison Square; meet on N.E. corner of Broadway and W. 28th St. "Epitaphs in Stone," Pre-Revolutionary Burial Grounds; meet at St. Paul's Chapel, Broadway and Fulton St. (582-2015 weekdays, 914-834-5388 weekends, evenings). $5.

MARKET TO MARKET IN THE WEST VILLAGE—A weekly walk in the Village area close to the Hudson River, tracing its history and its progressive transformations, from marketplace to country residence to warehouse and back again to prime residential real estate. Sat. at 11 a.m., meet at Christopher and West Sts. Guide, Michael Levin (924-7187). $5.

SOUTH STREET SEAPORT MUSEUM—Tours include "the best of the ships and buildings." Daily at regular intervals, from the Pilothouse; included in admission price to Museum complex: $4, seniors $3, children $2 (669-9400).

TOURS WITH THE MUNICIPAL ART SOCIETY—(935-3960). Phone to reserve and for directions. "Watery Delights": 7/9 at 10 p.m., the sub-surface chamber of the Van Cortlandt Valve Chamber; 7/16 at 6 p.m., the water edges of Central Park's north end; each, $8 . . . "Waterfront Communities": 7/13 at 1, 19th-century homes and Hellgate and Triborough Bridges in Astoria, Queens; $8 . . . Also, a free tour along a portion of Fifth Ave., each Thurs. at 12:30; meet at the Urban Center, Madison Ave. at 51st St. And a free tour of Grand Central Station, each Wed. at 12:30; meet under the Kodak sign.

TOURS WITH THE 92ND STREET Y—Pre-registration required for all (427-6000, ext. 179). 7/10 at 10 a.m., visits to showrooms of two international fashion firms, Sasson and Huk-A-Poo, to meet merchandisers and learn about marketing; $8. All of these 7/14: The ethnic variety of Flushing; 11 a.m.; $8. Governors Island, U.S. Coast Guard headquarters; 10:45 a.m.; $13. Modern sites of New York's dailies and glossies of the fourth estate; 11 a.m.; $8. Jewish Williamsburg; 11 a.m.; $10. The Hotel Chelsea, "a sanctuary for the artistic and literary community"; noon; $13. Phone about out-of-town trips and "activity tours."

PROSPECT PARK ENVIRONMENTAL CENTER—Walks from the Picnic House, P.P.W. at 5th St., Brooklyn (718-788-8500). 7/12 at 8 p.m., take a flashlight along, for "Sights and Sounds of Nightfall," a dusk-to-dark tour with naturalist John Yrizarry. 7/13 at 1, "Butterflies, Beetles, and Bugs," again with Mr. Yrizarry. Each, $2; children $1.

FULTON FISH MARKET—With the South Street Seaport Museum. See this thriving wholesale market in action at 6 a.m. 7/11. Return to the museum for a 7:30 clam chowder breakfast. Advance registration required, 699-9416. $12.

URBAN PARK RANGERS—Tours and workshops; free unless otherwise noted. **Bronx:** 7/13 at 11 a.m., meet at Pelham Bay Environmental Center across from Section 1 of Orchard Beach (548-7880), for a tour covering the Hutchinson River, the Siwanoy Indians, and the Hunter mansion. 7/13 at 1, meet at Baychester Ave. and 233rd St. for a walk in Seton Falls Park, a Revolutionay War site (548-7880). 7/14 at 11 a.m., meet at Van Cortlandt Park Visitors Center, 242nd St. and Broadway (548-7880), for a session on how to plan a camping trip. 7/14 at 1, meet at Colgate and Lafayette Aves. for a past-and-present look at Soundview Park (589-0096). 7/14 at 11 a.m., meet at Pelham Bay (see above) for an exploring-nature session for children 5–12 . . . **Brooklyn** (718-856-4210): 7/13 at 1, meet at Myrtle Ave. and St. Edwards Pl. for a Fort Greene tree walk. 4/13 at 8 a.m., meet at Burnett St. and Ave. U, with binoculars, for a waterfowl-and-songbird walk in Marine Park. 7/14 at 1, a horseback ride in Prospect Park; $20 horse-rental fee; call to reserve . . . **Manhattan** (379-3091): 7/12 at 12:15, meet at 42nd St. and Sixth Ave. for a lunchtime stroll in Bryant Park. 7/13 at 1, meet at Seaman and Isham Ave. for a walk on the Inwood Hill Nature Trail. 7/13 at 2, meet at E. 88th St. and East End Ave. for a look at Gracie Mansion and a walk in Carl Schurz Park. 7/14 at 2, meet at 104th St. and Fifth Ave. for a military-history view of Central Park's northern reaches. 7/14 at 2; same as 7/13 at 1 . . . **Queens** (718-699-4204): 7/12 at 7:30 p.m., meet at 32nd Ave. and 156th St. for a guided walk in Bowne Park. 7/13 at 1, meet at the parkhouse at Jamaica Ave. and Elton St. for a bilingual *historia*/history-minded walk in Highland Park . . . **Staten Island** (718-442-1304): 7/13 at 7 p.m., meet at Clarke Ave. parking lot off Arthur Kill Rd. for a Greenbelt walk in Latourette Park; take water, wear hiking shoes. 7/14 at 10 a.m., a beach walk at Wolfe's Pond Park, for all ages; meet at the parking lot near the parkhouse ($2 parking fee).

PICK YOUR OWN WILD FOOD—"Wildman" Steve Brill leads tours in city parks in search of fruits, herbs, nuts, vegetables, etc. that grow where you least expect them. Each tour, 11:45 a.m.–4, $15; $20 late registration (718-291-6825). 7/13, Inwood Park, Manhattan. 7/14, Alley Pond woods, Queens.

WILD FOODS, HERBS, AND DEVAS—"Magical nature walks" with Madeline Green (777-5658), who shows you how to identify and use plants. 7/13, Palisades Park, N.J. 7/14, meditations in the Shakespeare Garden, Central Park. $15; phone for meeting places.

FIRE ISLAND, its beaches and holly forests, with the Shore Walkers of New York (663-2167). 7/14 at 7:40 a.m., meet at L.I.R.R. windows in Penn Station. Take lunch, water, bathing suit, and something to read. $20 round trip.

GOURMET BICYCLE TOUR, with the Hungry Pedalers (222-2243, 473-6829). 7/13 at 8:15 a.m., "Queens Cornucopia"—Latin American, Indian, Greek, Korean, Japanese neighborhoods, with shopping and a chopstick picnic. Rain date 7/20. Meet at N.E. corner of Columbus Circle, 59th St. and C.P.W. $8 by mail, $15 for two people (771 West End Ave., No. 12-J, New York 10025 for brochure); $10 and $19, day of trip. Note: food is extra.

URBAN TRAIL CONFERENCE—Emphasis is on nature, and walking itself. Call for information on country hikes. Also: 7/14, "through the wilds of Queens," an easy 6-mile circular walk in the borough parks; meet at 11 a.m. at Queens Blvd. and 78th Crescent St., across from the old General Hospital (718-729-1922). 7/16 at 6, meet at 72nd St. and Riverside Dr. and walk along the Drive and in Riverside Park for a look at architecture and Olmsted's design; $3 (718-204-1112).

OUTDOORS CLUB—Write P.O. Box 227, N.Y. 10021, for schedule of country hikes and city tours.

Sports

BASEBALL—**Mets:** Shea Stadium, Flushing (718-507-6387). $7.50–$9. Next home games: 7/18–21 vs. Atlanta . . . **Yankees:** Yankee Stadium, Bronx (293-6013). $1.50–$9.75. 7/11, 12 at 8, 7/13 at 1 (Old Timers Day), 7/14 at 2 vs. Texas.

HORSE RACING—The thoroughbreds are at Belmont Park, through 7/29 (718-641-4700, ext. 306, 421). Daily except Tue., post time at 1. $2, $5. Featured races: 7/13, the Lexington; 7/14, the Tremont.

STEPS—6/16 at 7:05 p.m., the Manufacturers Hanover

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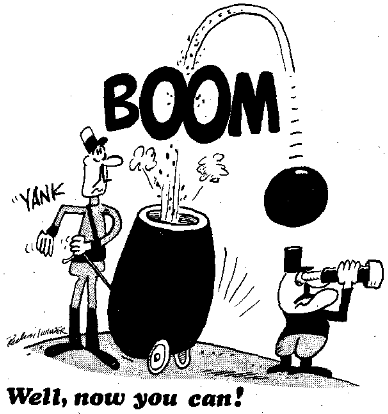

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OTHER EVENTS

Corporate Challenge #2 (3.5 mile). Starts at Tavern on the Green, 67th St. and C.P.W. (New York Road Runners Club: 860-4455).

MADISON SQUARE GARDEN—All-Star Boxing at the Felt Forum on 7/11 at 7:30, featuring Tyrone Jackson vs. Paul DeVorce, Donny Poole vs. Allen Braswell; $10, $15 . . . All-Star Wrestling at the Garden on 7/13 at 8, featuring Paul "Mr. Wonderful" Orndorff vs. "Rowdy Roddy" Piper, Junkyard Dog vs. "Cowboy" Bob Orton; $7–$12 (563-8000).

Children

TADA!, with a light musical, "Laughing Is Not Easy," about a heavy subject. Fri., Sat., and Sun. at noon and 2; Irish Arts Center, 553 W. 51st St. (between Tenth and Eleventh Aves.); $4, $4.50 adults (714-2789); through 8/11.

BIDE-A-WEE CHILDREN'S PET FAIR—Anything that walks, swims, crawls, or flies is eligible for entry as long as it is accompanied by a youngster no older than 16. Prizes will be awarded on the basis of silliness, cuteness, etc. 7/14 at 10 a.m.; Bide-A-Wee, 118 Old Country Rd., Westhampton, L.I. (516-325-0200); free admission, entry fee $1.

JOURNEY TO THE SUN: A CELEBRATION OF SUMMER, 7/15–19, featuring actors, dancers, park rangers. 9 a.m.–12 noon; Van Cortlandt Mansion, next to the Visitors Center at 242nd St. and Broadway, Van Cortlandt Park, Bronx (430-1890 or 430-1858); free.

PENNY BRIDGE PLAYERS—"Snow White and Rose Red," a musical about the other Snow White (the one without the dwarfs), thru 7/12 . . . Beginning 7/16, "Cinderella." Both shows on Mon. at 1:30, Tue.–Thu. at 10:30, 1:30, Fri. at 10:30; 59 Cranberry St., Brooklyn (718-522-0255); $3.75.

OFF CENTRE THEATRE *presents* "Little Red Riding Hood" and "Prince Ebony," an original play by Abigail Rosen about a little boy named Nelson who wishes for superpowers and gets them! Free performances Mon. at 10:30 a.m. in front of the Children's Zoo in Central Park and at 1 in Astoria Park, Queens; Fri. at 10:30 a.m. in Mt. Morris/Marcus Garvey Park in Harlem. Tue., Wed., and Thu., they perform "Little Red" at 10:30 a.m. and "Prince Ebony" at 1 p.m., 436 W. 18th St. $3.25 (929-8299).

STORYTELLING—Kathryn Farnsworth will read "Question of Imagination" and Melissa Heckler "Dance, Dance, Dolly Mine," both by Hans Christian Andersen. 7/13 at 11, Hans Christian Andersen statue by the Model Boat Pond, Central Park off Fifth Ave. and 72nd St.; free.

ALFRED THE DRAGON AND THE MISSING CARNIVAL—By the Children's Improv. Co. at New Media, 1463 Third Ave., near 82nd St. (734-5195). Sat. at 3:30. $3.50; adults, $4.

13TH STREET REPERTORY COMPANY—Sat. at 1, "The Empire Laughs Back"; Sun. at 1, "Rumpelstiltskin." Sat. and Sun. at 3, "The Snow White Show." 50 W. 13th St. (675-6677). $3.

MAGIC TOWNE HOUSE, 1026 Third Ave., 60th-61st Sts. (752-1165). Magic, comedy, audience participation. Shows Sat. and Sun. at 1, 2:30, and 4. $5. Reservations a must; all adults must be with a child.

TREASURE ISLAND performed by Fanfare Theatre Ensemble. Westbury Music Fair, 960 Brush Hollow Rd., Westbury, L.I. (516-333-0533). 7/10 at 10:30 a.m. and 1:30; $4.

ANDERSEN'S FAIRY TALES—"The Ugly Duckling," "The Little Match Girl," and "The Princess and the Pea," arranged in musical style by Barbara Schaap. 7/14 at 2; Theater Workshop, 317 Merrick Rd., Lynbrook, L.I.; $4, must reserve (516-599-1982).

BELVEDERE CASTLE—Exhibits on weather, geology, etc., at the Central Park Learning Center, 79th St. south of the Great Lawn (772-0210). 7/13 at 1, chant and beat rhythms of frogs and crickets; make and play musical instruments with Carol Flamm . . . 7/14 at 2 and 3, twirl and whirl with the Italian Folklore Group. Both programs free but must reserve for Carol Flamm.

CHILDREN'S MUSEUM OF MANHATTAN—Formerly "G.A.M.E.," at the Manhattan Laboratory Museum, 314 W. 54th St. (765-5904). Wed.–Sun. 1–5; weekends, $3, adults $2; weekdays, $2 and $1. Exhibits: "Color and Light"—prisms, shadow wall, performance area . . . "Comics Come Alive," comic-strip art through the centuries . . . Puppet-making 7/13 and 14, afternoons . . . Also on 7/14, at 2, "Kitty, City, Fitty." Free with museum admission.

STATEN ISLAND CHILDREN'S MUSEUM—15 Beach St. (718-273-2060). Mon.–Fri., 12–4; $1. Exhibits: "Soundtracks" . . . "The Museum Is Moving," an audio-visual display illustrating the museum's upcoming move to Snug Harbor. Closed July weekends.

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RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	Breakfast
Br	Brunch
L	Lunch
D	Dinner
S	Supper
(I)	Inexpensive—Mostly $15 and under*
(M)	Moderate—Mostly $15-$35
(E)	Expensive—Mostly $35 and over*
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa
Formal:	Jacket and tie
Dress Opt:	Jacket
Casual:	Come as you are

*Average cost for dinner per person ordered à la carte.

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

Manhattan

Lower New York

ACUTE CAFE—110 W. Broadway, bet. Duane & Reade Sts., 349-5566. Casual. American. Spcls: fresh fettuccine with smoked salmon and sour cream, leg of lamb with scallions and basil, baby flounder with tomato coulis. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Fri. 6–11:30, Sat. 6:30–12:30. Available for private parties. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

A DISCOVERY OF SOHO—451 Broome St., at Mercer St., 334-1222. Casual. Continental. Spcls: chicken ambassador, pasta primavera, red snapper. Res. sug. L Mon.–Fri. 11:30-4. Br Sat.–Sun. 11:30-4. D Mon.-Sat. 5–midnight. Private parties for 200. **(M)** AE, DC.

AMAZONAS—492 Broome St., 966-3371. Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à Baiana. Res. nec. L Mon.–Fri. noon–5. Br Sat.–Sun. noon–5. D Sun.–Thurs. 5–11:30, Fri.–Sat. to 1:30 a.m. Ent. nightly. **(M)** AE, CB, DC.

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: sliced smoked goose breast with mustard fruits, veal loin steak with avocado and mushrooms, chocolate orange ribbon cake. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10. Closed Sun. **(M)** AE, CB, DC, MC, V.

ANGELO—146 Mulberry St., 966-1277. Casual. Italian. Spcls: angel hair alla sasi, boneless chicken scarpariello, cannelloni amalfitani. Open Tues.–Thurs. noon–11:30, Fri. to 12:30, Sat. to 1, Sun. to 11:30. Closed Mon. **(M)** AE, DC, MC, V.

CINCO DE MAYO—349 W. Broadway, bet. Broome & Grand Sts., 226-5255. Casual. Mexican. Spcls: budin de tortilla, menudo norteno, alambres de cambrones. Res. sug. L Mon.–Fri. noon–5. Br Sat.–Sun. noon–4. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 50. Ent. nightly. **(M)** AE, DC, MC, V.

THE COHO—11 Fulton St., 608-0507. Dress opt. American/seafood. Spcls: market platter incl. lobster, shrimp, filet mignon, & clams; fresh seafood pasta Marsala; prime ribs, cold marinated white star shrimp. Res. sug. L Mon.–Sat. 11:30–5. D Mon.–Fri. 5–11, Sat. to midnight, Sun. 11:30 a.m.–11 p.m. Private parties for 30–100. Ent. nightly from 6. **(M)** AE, CB, DC, MC, V.

DELMONICO'S—56 Beaver St., at South William St., 422-4747. Dress opt. French. Spcls: steak au poivre, filet de sole Normande, poitrine de volaille dijonnaise. Res. sug. B Mon.–Fri. 7:15–10. L Mon.–Fri. 11:30–3. D Mon.–Fri. 5–10. Private parties for 12–250. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

EL CORTIJO—128 W. Houston St., 674-4080. Casual. Spanish. Spcls: paella, zarzuela, veal extremena. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. & Sun. noon–midnight. **(M)** AE, DC, MC, V.

FERRARA'S CAFE—195 Grand St., 226-6150. Casual. Italian pastries only. Spcls: gelati, cannoli. Open daily 7:30 a.m.–midnight. **(I)** No Credit Cards.

FORLINI'S—93 Baxter St., 349-6779. Casual. Italian. Spcls: panserotti alla piacentina, Forlini's tortelli, anolini di pollo. L Mon.–Sat. 11:30–3. D Tues.–Sat. 5–2, Sun.–Mon. to 11:30. Reduced rate parking Mon.–Thurs. **(I)** AE, CB, DC, MC, V.

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, red snapper grenobloise. B Mon.–Fri. 8–10. L & D Mon.–Fri. 11:45–9. Closed Sat.–Sun. **(M)** AE, CB, DC, MC, V.

GEORGINE CARMELLA—165 Mulberry St., bet. Grand & Broome Sts., 226-3999. Dress opt. Regional Italian. Spcls: pollo novello arrosto, mozzarella fritta, ravioli al burro fuso e salvia. Res. sug. D only Tues.–Sat. 6–11, Sun. 2–10. Closed Mon. **(M-E) AE.**

GIOVANNI'S ATRIUM—100 Washington St., at Rector St., 344-3777. Dress opt. Roman/Italian. Spcls: cannelloni, beef & veal alla borgia. Res. sug. L & D Mon.–Fri. 11:30–9. Pre-theater D. Live ent. 5:30–10:30. Banquets for 15–150. Closed Sat.–Sun. **(M)** AE, CB, DC, MC, V.

GRAND AMERICA—11 Grand St., at Ave. of the Americas, 431-4995. Dress opt. Regional American. Spcls: San Francisco cioppino, L.I. duckling, Cajun shrimp. Res. sug. L Mon.–Fri. noon–3. D Tues.–Sat. 5–11. Br Sun. noon–5. Private parties for 30. Free 2-hr. D parking. **(M)** AE, MC, V.

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American nouvelle cuisine. Spcls: salmon sausage with cucumber, tomatoes, and herb sauce; scallop ravioli with leek and fennel in a tomato butter sauce, salmon fillet with three caviars in a lemon butter sauce, roast loin of lamb with eggplant provencal. Res. sug. D Sun.–Thurs. 6–midnight, Fri.–Sat. to 1 a.m. Br Sun. noon–4. Prix fixe D. Ent. Private parking. **(M)** AE, CB, DC, MC, V.

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.–Fri. 6:30–10:30, Sat.–Sun. from 7:30. L Mon.–Fri. 11:30–3:30, Sat. noon–3:30. Br Sun. 11–3. D Sun.–Thurs. 5–11:30, Fri.–Sat. 6–10:30. **(M)** AE, CB, DC, MC, V.

LA BARCA—40 Fletcher St., bet. South & Front Sts., 514-9704. Casual. Italian. Spcls: homemade fettuccine primavera, pollo Capri, seafood alla Barca. Res. sug. L Mon.–Sat. noon–4. D Mon.–Fri. 4–9, Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE ST. JEAN DES PRES—112-114 Duane St., bet. Broadway & Church St., 608-2332. Casual. Belgian. Spcls: tomates "cerise" farcies aux crevettes grises, feuillete d'escargots aux tomates fraiches, escalope de veau Roquefort, homard farci a la brunoise de legumes. Res. sug. L Mon.–Fri. noon–3. Br Sun. noon–4. D Mon.–Sat. 6–11. Prix fixe for L & D. Private parties for 50–150. Free D parking after 6. **(M)** AE, DC, MC. V.

MANHATTAN BREWERY—40-42 Thompson St., at Broome St., 219-9250. **Tap Room:** Casual. Pub. Spcls: shepherds pie, Irish lamb stew, oysters. Open daily 11:30 a.m.–midnight. **(I)** **Ocean Grill:** Casual. Seafood. Spcls: Piccadilly fish & chips, Jamaican style swordfish steak, cold seafood feast. Res. sug. Open daily 11:30 a.m.–midnight. **(I-M)** AE,MC,V.

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate souffle with burnt almond sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5–10. Barroom: 11:30 a.m.–1 a.m. Free D parking. Closed Sun. (M) AE, CB, DC, MC, V.

NEW DEAL—152 Spring St., 431-3663. Casual. California/French. Spcls: veal with morels, sole with ginger & lobster, rack of lamb. Res. sug. L Tues.–Fri. 11–4. Br Sat.–Sun. 11–4. D Tues.–Sun. 5–midnight. Private parties for 100. Ent. Wed–Sat. Closed Mon. **(M)** AE, CB, DC, MC, V.

OCEAN CLUB—107 Reade St., 513-0610. Casual. Continental/seafood. Spcls: seafood mixed-grill, bouillabaisse, medaillons of veal a la creme. Res. sug. L Mon.–Fri. 11:30-4. D Mon.–Thurs. 4–11:30, Fri.–Sat. to midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

OMEN—113 Thompson St., 925-8923. Casual. Provincial Japanese. Spcls: seafood, sashimi, tempure, suppon-soft-shell-turtle, pasta of the house. Res. nec. D Tues.–Sun. 5:30–11:30. Br Sat.–Sun. 11:30–4:30. Closed Mon. **(M)** AE.

ONE HUDSON CAFE—1 Hudson St., 608-5835. Casual. French. Spcls: venison medallions with two sauces, duck steak with redcurrent and juniper berry sauce, fish of the day. Res. sug. L Mon.–Fri. noon–3. Light menu Mon.–Fri. 3–6. D Tues.–Sat. 6–11. Ent. Tues.–Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

PONTE'S—Desbrosses & West Sts., 2 blocks S. of Canal, upstairs, 226-4621. Dress opt. Italian/Continental. Spcls: steak, seafood. Res. sug. L Mon.–Fri. noon–3:30. D Mon.–Thurs. 5:30–11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

RAOUL'S—180 Prince St., bet. Sullivan and Thompson Sts., 966-3518. Dress opt. French. Spcls: steak au poivre, escargots Polignac, rognons de veau à la moutarde. Res. nec. D only Mon.–Fri. 6:30–11:30, Sat.–Sun to midnight. **(M-E)** AE, MC.

S.O.B.'S—204 Varick St., at Houston St., 243-4940. Casual. Bahian. Spcls: seafood salad with fresh dill mayonnaise, shrimp sarava, shrimp chuchu, pineapple surprise (for 2). Res. nec. D only Tues.–Sun. 7–midnight. Ent. Closed Mon. **(M)** AE, MC, V.

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.–Thurs. 11:30 a.m.–midnight., Fri. to 1, Sat. 1–1, Sun. 1–11. Private room for banquets. Valet parking for D. Ent. **(M)** AE, CB, DC, MC, V.

SPRING STREET—162 Spring St., at W. Broadway, 219-0157. Casual. Continental/nouvelle. Spcls: stuffed shrimp with chive butter, cornish hen pepperonate, veal scallops with wild mushrooms & fresh herbs. Res. sug. L Mon.–Fri. noon–5. Br Sat.–Sun. 11:30–5. D daily 6–midnight. Ent. Thurs.–Sat. eves., & Br Sun. Private parties for 30–150. **(M)** AE, CB, DC, MC, V.

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St., 431-3993. Casual. American. Spcls: Canadian baby back ribs, chicken, chili, and muffins. Res. sug. Open Sun.–Wed. 11:30 a.m.–11 p.m., Thurs.–Sat. to midnight. Br Sat.–Sun. 11:30–4:30. **(I)** AE, MC, V.

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American/international. Membership club at L (nonmember surcharge). D Mon.–Sat. 5–10. Table d'hôte. Buffet Sat. noon–3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. **(E). Hors d'Oeuvrerie & City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** **AE, CB, DC, MC, V.**

YANKEE CLIPPER—170 John St., bet. South & Front Sts., 344-5959. Casual. American/Continental. Spcls: grilled swordfish, pompano, rack of lamb, English mixed-grill. Res. sug. L Sun.–Fri. noon–4. D Sun.–Thurs. 4–10, Fri.–Sat. to 11. Private parties 25–150. **(M)** AE, CB, DC, MC, V.

Greenwich Village

A TASTE OF INDIA—181 Bleecker St., 982-0810. Casual. Indian. Spcls: chicken tandoori. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5–11, Fri. to midnight, Sat. 3–midnight, Sun. 4–11:30. Complete L & D. **(I-M)** AE, DC, MC, V.

BIANCHI & MARGHERITA—186 W. 4th St., 242-2756. Dress opt. Northern Italian. Spcls: combination of chicken in champagne sauce, fettuccine primavera, insalata di mare. Res. sug. D daily 5–1. Complete D. Ent. *by opera and popular singers.* **(M)** AE, CB, DC, MC, V.

CALIENTE CAB CO.—61 Seventh Ave. South, at Bleecker St., 243-8517. Casual. Mexican. Spcls: frozen Margaritas, Mexican stand-off, camarones à la diabla, chimichangas. Br & L daily noon–5. D daily 5–3 a.m. Outdoor café. **(I)** MC, V.

CHARLIE MOM—47-49 Seventh Ave. South., bet. Bleecker & Morton Sts., 255-2848. Casual. Szechuan. Spcls: *tangerine beef, di-chromatic chicken,* fruits of the sea, mixed chinese vegetables, fried ice cream. Res. sug. L Mon.–Fri. noon–3. Dim Sum Br Sat.–Sun. noon–4. D Sun.–Thurs. 3–midnight, Fri.–Sat. to 2 a.m. Private parties for 60. Also **464 Sixth Ave., bet. 11th-12th Sts.**, 807-8585. **(I) AE, MC, V.**

THE COACH HOUSE—110 Waverly Pl., 777-0303. *Formal. American. Spcls: rack of lamb, striped bass, steak au poivre.* Res. nec. D only Tues.–Sat. 5:30–10:30, Sun. 4:30–10. Closed Mon. **(M)** AE, CB, DC, MC, V.

CORNELIA STREET CAFE—29 Cornelia St., 989-9319. Casual. French country. Spcls: homemade country pate, roast double breast of chicken with fresh herbs, baked fillet of sole with orange zest & lemon, *fresh pasta with broccoli and chevre. Res. sug.* B Mon.–Fri. 9–11. Br Sat.–Sun. 9–5. L Mon.–Fri. noon–6. D daily 6–1 a.m. Private parties for 30–45. Ent. **(I-M)** AE, MC, V.

CUISINE DE SAIGON—154 W. 13th St., 255-6003. Casual. Vietnamese. Spcls: lemon grass beef, shrimp wrapped in sugar cane, Saigon famous pasta. Res. sug. D daily 5–11:30. **(M)** AE.

EL CHARRO—4 Charles St., bet. 10th & 11th Sts., 242-9547. Casual. Spanish/Mexican. Res. sug. Open Mon.–Thurs. 11:30 *a.m.–midnight*, Fri.–Sat. to 1 *a.m.*, Sun. 1–midnight. Also **El Charro Espanol—58 E. 34th St.**, 689-1019. **(I)** AE, DC, MC, V.

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30–3. D Sun.–Thurs. 3–11:30, Fri.–Sat. to midnight. **(I)** AE, MC, V.

GARVIN'S—19 Waverly Pl., 473-5261. Casual. *American/Continental. Spcls: baby Coho salmon,* rack of lamb, boneless roast duckling Valencia. Res. sug. L Mon.–Fri. 11:30–3:30. D Sun.–Tues. 5–11, Wed.–Thurs. to 11:30, Fri.–Sat. to midnight. Br Sat.–Sun. 11–4. Pre-theater D 5–7. **(M)** AE, CB, DC, MC, V.

GOTHAM BAR & GRILL—12 E. 12th St., 620-4020. Casual. American. Spcls: goat cheese ravioli, duck breast *carpaccio, warm raspberry gratin.* Res. nec. L Mon.–Fri. noon–3. Br Sun. 11:30–4. D daily 5:30–midnight. Late night S. **(M)** AE, CB, DC, MC, V.

GUADALAJARA—49 Carmine St., 807-7472. Casual. Mexican/Spanish. Spcls: chicken Acapulco, mariscadas in green sauce, paella Valenciana. Res. sug. Open daily 11:30 a.m.–11:30 p.m. Private parties for 30. **(I)** AE, DC, MC, V.

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M)** AE, CB, DC, MC, V.

KIKUSUI—7 W. 8th St., 674-2718. Casual. Japanese. Spcl: sushi. D daily 5–midnight. **(M)** AE.

LA GAULOISE—502 Sixth Ave., at 13th St., 691-1363. Casual. French. Spcls. of the day. Res. nec. L Mon.–Fri. noon–3. D and after theater S daily 5:45–11:30. Br Sat. & Sun. noon–4. **(M)** AE, CB, DC, MC, V.

LA GRANDE CORNICHE—180 Christopher St., 206-0727. Dress opt. American/nouvelle. Spcls: sau*téed salmon with pistachio butter, scallops en papil*lote with tomato basil butter sauce, filet mignon with leeks. Res. sug. D daily 6–11:30. S 11:30–2 a.m. Br Sat.–Sun. noon–4. Ent. nightly. **(M) AE, DC, MC, V.**

MINETTA TAVERN—113 MacDougal St., at Minetta La., 475-3850. Casual. Italian/American. Spcls: veal alla Borgia, bay scallops Minetta, homemade desserts. Res. sug. Open noon–midnight daily. **(I-M)** AE, DC, MC, V.

MONTE'S—97 MacDougal St., 228-9194/674-9456. Casual. Italian. Spcls: homemade pasta, osso buco alla milanese, fresh fish daily. Res. sug. Open Mon., Wed.–Sun. noon–11 p.m. Closed Tues. **(M)** AE, CB, DC, MC, V.

ONE FIFTH—1 Fifth Ave., at 8th St., 260-3434. Casual. Continental. Spcls: Roquefort beignets with apple puree, angel hair pasta with Savoy cabbage and pancetta, poached salmon marinated in mint with pinto beans, rack of lamb with garlic cream & fresh sorrel. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–4, Sun. 11–4:30. D Mon.–Thurs. 6–12:30, Fri. to 1:30, Sat. 6:30–1:30, Sun. 6:30–12:30. Ent. nightly from 9:30. **(M)** AE, CB, DC, MC, V.

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.–Sun. noon–3. D Sun.–Thurs. 5–11, Fri.–Sat. to midnight. Guitarist *evenings.* Also **82 Beaver St.**, 344-5228. L Mon.–Fri. noon–3. D Mon.–Thurs. 3–9, Fri. to 10, Sat. to 11:30. Ent. Fri. & Sat. Closed Sun. **(M) AE, CB, DC, MC, V.**

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thurs. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M)** AE, DC, V.

TEXARKANA—64 W.10th St., 254-5800. Casual. *American Regional. Spcls: fried chicken, barbecued* steaks, crawfish. Res. nec. D daily 6–midnight. S Tues.–Sat. midnight–3:45 a.m. Private parties. **(M)** AE,DC.

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: Louisiana shrimp, tartelette of escargot, ravioli with sweetbreads, white-chocolate mousse. Res. sug. L Mon.–Fri. 11:45–3:30. Br Sat. noon–4, Sun. from 11. D daily 5:30–11. **(M)** AE, CB, DC, MC, V.

UKRAINIAN RESTAURANT—132 Second Ave., at 8th St., 533-6765. Casual. Ukrainian. Spcls: blintzes, paeroge, stuffed cabbage. Open Mon.–Thurs. 11 a.m.–midnight, Fri.–Sun. to 1 a.m. Br Sat.–Sun. 11–5. Private parties for 100. **(I)** No Credit Cards.

VILLA MOSCONI—69 MacDougal St., 673-0390, 473-9804. Casual. Italian. *Spcls: homemade spinach* pasta, zuppa di pesce, costoletta Milanese, pollo Mosconi. Res. sug. Open Mon.–Fri. noon–11, Sat. from 1. Closed Sun. **(I-M)** AE, DC, V.

VILLAGE GREEN—531 Hudson St., 255-1650. Dress opt. American. Spcls: summper special 1½-lb. lobster, swordfish, salmon, steak, banana Foster, frozen souffle. Res. sug. D Tues.–Sat. 5:30–11:30. Private parties for 50. Pianist Tues.–Sat. from 5 p.m. Closed Sun. & Mon. **(M)** AE, MC, V.

14th-42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: involtini di pollo, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.–Fri. noon–5. D daily 5–11. Br Sun. *noon–4. Ent. nightly.* **(M)** AE, CB, DC, MC, V.

BIENVENUE—21 E. 36th St., 684-0215. Casual. French. L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(I-M)** AE, MC, V.

CRYSTAL FOUNTAIN—Grand Hyatt Hotel, Park Ave. at 42nd St., (Grand Central), 850-5998. Casual. Continental. Res. sug. Open 6:30 a.m.–midnight daily. Spcl. Br Sun. 10:30–3. Pianist Mon.–Fri. 8 *a.m.–2 p.m.* **(M)** AE, CB, DC, MC, V.

DA VINCI—116 E. 39th St., 686-4666. Jacket required. Italian/Continental. Spcls: chicken primavera, duck Calvados, scaloppine of veal with two pepper puree. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–10:30. Pianist Mon.–Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

EL PARADOR CAFE—325 E. 34th St., 679-6812. Casual. Mexican. Spcls: chicken Parador, shrimp Malaguena. D only Mon.–Sat. 5–11. Closed Sun. **(I-M)** AE.

FARNIE'S SECOND AVENUE STEAK PARLOUR—311 Second Ave., at 18th St., 228-9280/475-9258. Casual. American. Spcls: steak, chops, lobster tail. Open Mon.–Thurs. 11:30 a.m.–midnight, Fri.–Sat. 3–1, Sun. 3–midnight. Free parking. **(I)** AE, CB, DC, MC, V.

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. *sug.* L Mon.–Fri. *noon*–4. D Mon.–Fri. 5–10:30, Sat. 4–11. Private parties for 25. Closed Sun. **(M)** AE, CB, DC, MC, V.

HSF—578 Second Ave., at 32nd St., 689-6969. Casual. Hong Kong style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30–3. D Sun.–Thurs. 3–11:30, Fri.–Sat. to 12:30. Private parties for 50. **(I-M)** AE, CB, DC, MC, V.

IBIZA—369 Lexington Ave., at 41st St., 953-0342. Casual. Spanish/Continental. Spcls: paella Valenciana, veal extremena, mariscada diablo. Res. sug. Open daily 11:30 a.m.–midnight. Br Sat.–Sun. noon–4. **(M)** AE, CB, DC, MC, V.

IL GALLETTO—120 E. 34th St., 889-1990. Casual. Northern Italian. Spcls: angel hair primavera, pollo *Galletto, vitello Quo Vadis.* Res. *sug.* L Mon.–Fri. noon–3. D Mon.–Thurs. 5–10:30, Fri.–Sat. to 11. Private parties for 25. Closed Sun. during July & Aug. **(M)** AE, CB, DC, MC, V.

IL GIARDINO—233 E. 34th St., 689-0497. Dress opt. Northern Italian. Spcls: venison Il Giardino with polenta, stuffed veal chop, medaglioni di vitello alla champagne. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5–11. Closed Sun. **(M)** AE, DC, MC, V.

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: duck salad, penne alla vodka, wild game in season, fresh Dover sole. Res. nec. Open for L & D Mon.–Sat. noon–2 a.m., Sun. noon–midnight. Spcl. pre-theater D. **(M)** AE, MC, V.

LA COLOMBE D'OR—134 E. 26th St., 689-0666. Casual. Provençal French. Spcls: bouillabaisse, mignonnette d'agneau aux herbes, ratatouille. Res. nec. L Mon.–Fri. noon–2:30. D daily 6–11. **(M)** AE, DC, MC, V.

MINDY'S—212 E. 42nd St., in the Harley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. Br Sun. noon–3. D daily 5–10:30. S 10:30–midnight. Light entrées served between meals. Ent. **(M)** AE, CB, DC, MC, V.

NICOLA PAONE—207 E. 34th St., 889-3239. Formal. Italian. Spcls: camicia da notte, tritone, concer*tino,* seasonal specialties. Res. *sug.* L Mon–Fri. noon–1:30. D Mon.–Sat. 5–9:30. Private parties. Closed Sun. **(E)** AE, CB, DC.

OLE—434 Second Ave., bet. 24th & 25th Sts., 725-1953. Casual. Spanish. Spcl: mariscada. L Mon.–Fri. 11:30–3. D Sun.–Thurs. 4–11, Fri.–Sat. to midnight. Guitarist Wed.–Sun. Reduced rate parking in bldg. **(I-M)** AE, MC, V.

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. *American seafood.* Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30–9:30. Closed Sat. & Sun. **(M)** AE, CB, DC, MC, V.

PER BACCO!—140 E. 27th St., 532-8699. Jacket required. Northern Italian. Spcls: osso bucco Milanese, vitello Valdostano, gnocchi al pesto. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** AE, CB, DC, MC, V.

ROMA NOVA—166 E. 33rd St., 683-8027. Dress opt. Northern Italian. Spcls: baked clams verdi, tortellini al pane, fettuccine bolognese. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** AE, CB, DC, MC, V.

ROSSINI'S—108 E. 38th St., 683-0135. Dress opt. Northern Italian. Spcl: hot antipasto. Res. nec. Open Mon.–Fri. 11:30–11:30, Sat. 4–midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** AE, DC, V.

SCHEHEREZADE—344 Lexington Ave., bet. 39th–40th Sts., 661-7771. Casual. French/Middle Eastern. Spcls: shish kabob, rack of lamb, breast of chicken with basil and artichokes, shrimp scampi. Res. sug. L Mon.–Fri. 11–3. D Mon.–Fri. 5–11, Sat. 5–midnight, Sun. noon–7. **(M)** AE,MC,V.

SHELTER—540 Second Ave., at 30th St., 684-4207. Casual. Regional American. Spcls: seafood salad with fresh dill, marinated & grilled baby chicken with herbed butter, spaghettini with shrimp, clams, scallops & mussels in marinara sauce, hamburger. L Mon.–Fri. 11:30–4:30. D daily 5–2 a.m. Br Sat.–Sun. 11:30–4:30. Bar *open* till 4 *a.m.* Outdoor cafe. **(I)** AE, DC, MC, V.

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle/Continental. Spcls: tournedos of veal with wild mushrooms and crème fraîche, Dover sole on leaf spinach, marinated rack of lamb with rosemary and Dijon mustard. L Mon.–Fri. noon–2:30. D daily 6–11. Pre-theater D 5:30–7:30. Ent. nightly 5:30–1. **(M)** AE, CB, DC, MC,V.

14th-42nd Streets, West Side

CAFE SEIYOKEN—18 W. 18th St., 620-9010. Dress opt. Japanese/Continental. Spcls: emince of duck & *mousse, chicken roulade with basil,* spinach & carrots laced with mozzarella sauce, supreme of fish with ginger teriyaki. Res. nec. L Mon.–Fri. noon–3. D Sun.–Thurs. 6–midnight, Fri.–Sat. till 1 a.m. **(M)** AE, CB, DC, MC, V.

CHEERS—120 W. 41st St., 840-8810. Casual. American/Continental. Spcls: fresh seafood, prime rib. Res. sug. L Mon.–Fri. 11:30–4. D Mon.–Sat. 4:30–9.

Pianist Mon.–Fri. eves. Reduced D rate parking 5–11. Closed Sun. **(I-M)** AE, MC, V.

CHELSEA TRATTORIA ITALIANA—108 Eighth Ave., 924-7786. Casual. Northern Italian. Spcls: calamaretti, homemade agnolotti, scaloppini alla Leone. Res. sug. L Mon.–Sat. noon–5. D Mon.–Thurs. 5–midnight, Fri.–Sat. to 1 a.m. Pianist nightly. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

DINO CASINI'S—132 W. 32nd St., 695-7995. Dress opt. Italian/Continental. Spcl: veal Sorrentino. Res. sug. L Mon.–Fri. 11:45–3:30. D Mon.–Fri. 3:30–9. Complete L & D. Closed Sat.–Sun. thru Aug., except for private parties. **(I)** AE, CB, DC, MC, V.

EL QUIJOTE—226 W. 23rd St., in the Chelsea Hotel, 929-1855. Casual. Castilian. Spcl: lobster from tank. Res. sug. Open daily noon–midnight. Inexpensive lobster special daily. **(M)** AE, DC, MC, V.

GIORDANO—409 W. 39th St., 947-9811. Dress opt. Northern Italian. Spcls: osso bucco, veal tonnato, homemade pasta, gnocchi. Res. sug. L Mon.–Sat. noon–5. D Mon.–Thurs. 5–11, Fri.–Sat. to midnight. Private parties for 40. Ent. Tues.–Sat. from 8:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

JOLSONS—400 W. 42nd St., 564-0004. Casual. Continental/American. Spcls: steak au poivre, stuffed pork chop, fresh pasta. Res. sug. L Mon.–Fri. 11:30–4. Br Sun. noon–4. D daily 5–11:30. Ent. nightly. Private parties for 50–75. **(M)** AE, CB, DC, MC, V.

LA COLONNA—17 W. 19th St., 206-8660. Casual. Northern Italian. Spcls: vitello Colonna, gnocchi with gorgonzola, risotto pescatore. Res. sug. L Mon.–Fri. noon–3. D daily 6:30–midnight. **(M) AE, DC, MC, V.**

LAVIN'S—23 W. 39th St., 921-1288. Dress opt. American. Spcls: roast pheasant, grilled rabbit, Coho salmon in sauces of American wines. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 6–10. Private parties for 100. Closed Sat.–Sun. **(M)** AE, CB, DC, MC, V.

NEW HANKOW—132 W. 34th St., 695-4972. Casual. Cantonese. Spcls: baked Cantonese shrimp, treasure steak, baked chicken with ginger & scallion. L daily 11–4:30. D daily 4:30–10:30. Complete L & D. Spec. gourmet & family Ds. **(I)** AE, DC, MC, V.

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4½-lb. lobster, prime rib. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–10:45, Sat. 1–midnight, Sun. 1–10. Complete D. Free parking from 5 & all day Sat.–Sun. **(M)** AE, CB, DC, MC, V.

PAMPLONA—822 Ave. of the Americas, bet. 28th & 29th Sts., 683-4242. Casual. Spanish. Spcl: fillet of sole Marbella. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–11, Fri.–Sat. to midnight. Ent. Tues.–Sat. from 6 p.m. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

THE RIVERANDA/THE EMPRESS OF NEW YORK—Pier 62, W. 23rd St. & Hudson River, 929-7090. Formal. International/Continental. Spcls: breast of chicken Marbella, coulibiac of Norwegian salmon, N.Y. shell steak. Res. nec. L cruise boards at 11:30. D cruise boards at 5:30. Private parties for 15–700. Dancing. **(E)** AE, MC, V.

SAN REMO—393 Eighth Ave., bet. 29th & 30th Sts., 564-1819. Dress opt. Northern Italian. Spcls: shrimp Milanese, chicken Valdostana, red snapper in green sauce. Res. sug. Open daily noon–midnight. Private parties. Pianist Tues.–Sat. **(M)** AE, CB, DC, MC, V.

37th STREET HIDEAWAY—32 W. 37th St., 947-8940. (John Drew Barrymore's former townhouse.) Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.–Fri. noon–3:30. D Mon.–Thurs. 5–11, Fri.–Sat. to midnight. Complete D 5–10. Music Mon.–Thurs. 7–midnight, Fri.–Sat. 8–1 a.m. Private parties. Closed Sun. **(M) AE, CB, DC, MC, V.**

43rd–56th Streets, East Side

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30–11:30. Br Sun. noon–4. **(I-M)** AE, CB, DC, MC, V.

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: grilled lambchops with rosemary, escalope of red snapper with spinach leaves, Nova Scotia smoked salmon. Res. sug. B daily 7–10:30. L Mon.–Sat. 11:30–3. D daily 5:30–11:30. Br Sun. 11:30–3. **(M-E)** Afternoon tea Mon.–Sat. 3–5:30. Ent. Mon.–Sat. 3–10:30 & Sun. Br. AE, CB, DC, MC, V.

BILL'S GAY NINETIES—57 E. 54th St., 355-0243. Dress opt. American. Spcls: veal piccata, sirloin steak, shrimp scampi. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5–midnight. Private parties for 20–60. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

CAPTAIN'S TABLE—860 Second Ave., at 46th St., 697-9538. Dress opt. Seafood Mediterranean. Spcls: red snapper en papillote, grilled whole fish with Provencale herbs, soft shell crabs. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5:30–11:30, Sat. 5–midnight. Closed Sun. **(M)** AE, MC, V.

CASTILIAN—303 E. 56th St., 688-6435. Casual. Spanish. Spcls: mariscada diablo, chicken villarroy, paella Valenciana. Same menu daily noon–midnight. **(I)** AE, CB, DC, MC, V.

CHEESE CELLAR—125 E. 54th St., 758-6565. Casual. Spcls: pasta, seafood, hamburgers, salads, fondue. Open Mon.–Thurs. 11:30 a.m.–11, Fri. to midnight, Sat. from 5. Br Sun. 11:30–3. **(I)** AE, CB, DC, MC, V.

CHEZ VONG—220 E. 46th St., 867-1111. Dress opt. Cantonese/hunan/szechuan. Spcls: dim sum, orange flavored beef or chicken, fillet of flounder stir-fried with chinese vegetables, Peking style pork loin. Res. sug. L daily 11:30–3. D daily 6–11:30. Private rooms for 8-60. **(E)** AE, CB, DC.

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.–Fri. 11:30–3, Sat. noon–3. D Mon.–Thurs. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. Valet parking after 6. **(I)** AE, CB, DC, MC, V.

DRAKE HOTEL—440 Park Ave., at 56th St., 421-0900. **La Piazzetta:** Casual. Continental/Swiss. Spcls: sauteed veal chop with morels and spinach spatzle, breast of duckling with blueberries. Res. sug. B Mon.–Fri. 7–10, Sat.–Sun. to 11. L daily noon–3. D daily 6–midnight. **(M) Drake Bar:** L daily 11:30–2. Cocktails 11:30 a.m.–2 a.m. Ent. nightly. **(M)** AE, CB, DC, MC, V.

ELMERS—1034 Second Ave., 751-8020. Jacket required. American. Spcls: prime sirloin steak, lamb chops, swordfish, lobster a riabatta. Res. sug. Open Mon.–Thurs. noon–midnight, Fri. to 1 a.m., Sat.–Sun. 4–1. **(E)** AE, CB DC, MC, V.

FOUR SEASONS—99 E. 52nd St., 754-9494. Jacket required. International. **Pool Room:** L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Complete pre-theater D 5–6:30; after-theater D 10–11:30. Res. nec. Closed Sun. **(E). Bar Room:** L Mon.–Sat. noon–2. D Mon.–Fri. 7:30–11:30, desserts & cheese tray 10:30–midnight. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** AE, CB, DC, MC.

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

GOLDEN PALACE—835 Second Ave., bet. 44th & 45th Sts., 697-1515. Casual. Chinese. Spcls: crispy fish with chef's special garlic sauce, Empress sesame duck, sliced chicken with champagne sauce, baked whole lobster. Res. sug. L Mon.–Fri. noon–3. D daily 5:30–11. Private parties 4–30. **(M) AE, DC, MC, V.**

HUNAM—845 Second Ave., at 45th St., 687-7471. Casual. Chinese. Spcls: beef, sea bass. Res. sug. Open Sun.–Thurs. 11:30 a.m.–11 p.m., Fri.–Sat. to 1 a.m. **(M)** AE, CB, DC.

IL MENESTRELLO—14 E. 52nd St., 421-7588. Formal. Northern Italian. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thurs. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** AE, DC, V.

JAKE'S—801 Second Ave., at 43rd St., 687-5320. Dress opt. American. Spcl: prime beef, veal, seafood. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Pre-theatre D 5:30–7. Pianist Mon.–Sat. Free parking after 5. Closed Sun. **(M)** AE, CB, DC, MC, V.

JOYCE'S—948 Second Ave., 759-6780/1. Dress opt. American. Spcls: prime ribs of beef, 4-lb. lobster, fresh seafood. Res. sug. Open daily noon–3 a.m. Private party room for 20. **(M)** AE, CB, DC, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757. Dress opt. French. Spcls: veal chop, poached salmon. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 4–midnight. Banquets for 10–150. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA COTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Closed thru 7/21. **(M-E)** AE, CB, DC, MC, V.

LAURENT—111 E. 56th St., 753-2729. Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 6–10:30, Sat. 5–11, Sun. 5–10:30. Private parties. Closed Sat.–Sun. during July & August. **(E)** AE, CB, DC, MC, V.

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E) AE, CB, DC, MC, V.**

LE PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflé. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. **(E) AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** AE, CB, DC.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Dress opt. Seafood. Spcls: bouillabaisse, fresh swordfish, salmon. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–1 a.m. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MAUDE'S—Lexington Ave., & 51st St., 753-1515. Casual. American/Continental. Spcls: angel's hair pasta with broccoli & shrimp, prime ribs, scallop & shrimp Pernod. B daily 7–9:30. Buffet L Mon.–Sat. 11:30–2:30. D daily 5–midnight. Snack menu daily 11:30 a.m.–midnight. Champagne buffet Br Sun. 11–3. **Lobby Bar:** Daily noon–midnight. **(I-M)** AE, CB, DC, MC, V.

MIMI'S—984 Second Ave., at 52nd St., 688-4692. Casual. Italian. Spcls: mussel & clam combination, fettuccine Alfredo, veal parmigiana. Open Mon.–Fri. noon–3 a.m., Sat. from 1 p.m., Sun. 5–midnight. Bar open 1 hr. later. Ent. Mon.–Sat. from 9:30 p.m. **(I-M)** AE, CB, DC, MC, V.

PALM—837 Second Ave., at 45th St., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** AE, CB, DC, MC, V.

PRUNELLE—18 E. 54th St., 759-6410. Formal. Classical French. Spcls: canette confite, saumon à la moutarde, noisette de veau princesse. Res. nec. L Mon.–Fri. noon–3. D daily 5:30–11. **(E)** AE, CB, DC, MC, V.

THE QUILTED GIRAFFE—955 Second Ave., bet. 50th & 51st Sts., 753-5355. Formal. French nouvelle cuisine. Spcls: beluga caviar beggars purses, truffle ravioli, confit of duck, strudel of crabmeat. Res. nec. D Mon.–Fri. 6–10. Private parties. Closed Sat.–Sun. **(E)** AE, CB, DC, MC, V.

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.–Fri. 6:30–10:30. L noon–3. D 6–10:30. S 10:30–12:30. Br Sat.–Sun. noon–5. **(M)** AE, CB, DC, MC, V.

SCARLATTI—34 E. 52nd St., 753-2444. Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

SCOOP—210 E. 43rd St., 682-0483. Casual. Northern Italian. Spcls: shrimp alla Romano, veal Valdostano, steaks, fresh fish. Res. sug. L Mon.–Fri. 11:30–3:30. D Mon.–Sat. 5–11. Free D parking 5:30–12:30. Closed Sun. **(M) AE, CB, DC, MC, V.**

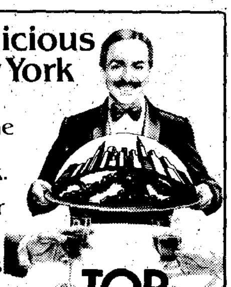
SERYNA—11 E. 53rd St., 980-9393. Dress opt. Japanese. Spcls: beef sashimi, Ishiyaki steak, crab shabu-shabu, tofu steak. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Private tatami rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and Western seating for Japanese food. Res. sug. L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M) AE, CB, DC, MC, V.**

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Thurs. noon–11, Fri. to midnight, Sat. 5–midnight, Sun. 4–11. **(M)** AE, CB, DC, MC, V.

TAI PEI—712 Third Ave., bet. 44th & 45th Sts., 697-6776. Casual. Szechuan/Hunan/Mandarin. Spcls: shrimp roll, beef orange flavor, general Tso's chicken. Res. sug. L daily noon–3. D daily 3–10. Private parties for 10. **(I-M)** AE, DC, MC, V.

TRIANON ROOM—445 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French/Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7–11. L



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Mon.–Fri. noon–2:30. Br Sat.–Sun. noon–2:30. D daily 5:30–10. S 10–12:15. **(M)** **AE, CB, DC, MC, V.**

TSE YANG—34 E. 51st St., 688-5447. Dress opt. Peking/Shanghai. Spcls: shrimp in green lemon sauce, Tse Yang chicken, roast duck Peking style. Res. sug. L daily noon–3. D daily 6–midnight. Private parties for 10–60. **(M)** AE, CB, DC, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M)** **Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental/nouvelle cuisine. Res. sug. B Mon.–Fri. 6:30–10:30, Sat. 7:30–10:30, Sun. 8–10:30. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11–2:45. Ent. Cole Porter's own piano Tues.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E)** **The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30 p.m.–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7–11:30, Sun to noon. L Mon.–Sat. 11:30–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45 p.m. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.–3 a.m.
AE, CB, DC, MC, V.

43rd–56th Streets, West Side

ABRUZZI—37 W. 56th St., 489-8111. Casual. Northern Italian. Spcl: veal chop Milanese. Open Mon.–Fri., Sun. noon–11:30, Sat. to midnight. Complete L & D. Banquet room 20–100. **(M)** **AE, CB, DC, MC, V.**

A LA FOURCHETTE—342 W. 46th St., 245-9744/246-1960. Dress opt. French. Spcls: *moules marinière*, duckling bigarade, seafood Bercy. Res. nec. L Tues.–Sat. noon–3. D Tues.–Sat. 5–11. Closed Sun. & Mon. **(M)** AE, CB, DC.

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–9:30. Br Sun. noon–2:15. Late S buffet 9:30–12:30. Free D parking 5:30–1 a.m. **(M)**
AE, CB, DC, MC, V.

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St., 246-6699. Casual. American. Spcls: California radicchio with baked goat cheese, marinated swordfish & salmon with barbecue butter, key lime pie. Res. sug. B Mon.–Fri. 7:30–11. Br Sat.–Sun. 9–4. L Mon.–Fri. 11–4. D daily 4–10. S daily 10–midnight. **(M)** AE, CB, DC, MC, V.

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Fri. 4:30–10. Pre-theater D. Closed Sat.–Sun. **(M)** AE, CB, DC, MC, V.

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** AE.

BACKSTAGE AT HISAE'S—318 W. 45th St., 489-6100. Casual. Continental. Spcls: smoked duck, sparkling shrimp, orange chicken, fettuccine, flounder en papillote, rack of lamb, sushi bar. Res. nec. L Mon.–Sat. noon–4. D Mon.–Sat. 5–2 a.m., Sun. 4–8. Bar till 4 a.m. Spcl. prix fixe D 8–midnight. Parties for 300. Pianist nightly. **(M)** AE, MC, V.

BARBETTA—321 W. 46th St., 246-9171. Formal. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Summer garden. Closed Sun. **(E)** AE, CB, DC, MC, V.

BEANSTALK—1221 Sixth Ave., bet. 48th–49th Sts., 997-1005. Casual. Nouvelle/American. Spcls: chicken & lobster Americana, fresh poached salmon *in mustard dill sauce,* artichoke linguine with shrimps & scallops in herbal butter sauce. Res. sug. L Mon.–Sat. 11–4. Br Sun 11–4. D Mon. 4–9, Tues.–Thurs. to 11, Fri.–Sat. to 11:30, Sun. to 8. Private parties for 180. **(I)** AE, CB, DC, MC, V.

BEN BENSON'S STEAK HOUSE—123 W. 52nd St., 581-8888. Casual. American. Spcls: steak, chops, seafood. Res. sug. L Mon.–Fri. noon–4. D Mon.–Thurs. 4–11, Fri.–Sat. to midnight, Sun. to 10. Private parties for 100. Free valet parking after 6. **(M-E)**
AE, CB, DC, MC, V.

BENIHANA OF TOKYO—47 W. 56th St., 581-0930. Casual. Japanese steakhouse. Dishes prepared on hibachi tables, Rocky's choice, Benihana surf & turf. Res. sug. L Mon.–Sat. noon–2:30. D Mon.–Thurs. 5:30–11, Fri.–Sat. to midnight, Sun. 5–11. Also **120 E. 56th St.**, 593-1627. **(M)** **AE, CB, DC, MC, V.**

BOMBAY PALACE—30 W. 52nd St., 541-7777. Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon–3. D Mon.–Sat. 5:30–11:30, Sun. to 10. Complete L & D. Discount D parking. **(I-M)**
AE, CB, DC, MC, V.

BROADWAY BRASSERIE & WINE BISTRO—226 W. 52nd St.,(7th floor) 315-0100. Casual. Regional French. Spcls: *warm escargot mousse with tomato* sauce, grilled fillet of salmon with mushroom butter, fresh pasta. Res. sug. B daily 6:30–11. L daily 11:30–3. D *daily 5–midnight.* Private parties for 15–60. **(M)** AE, MC, V.

CAFE 43—147 W. 43rd St., 869-4200. Casual. French/International. Spcls: wild rice and crabmeat fritters, striped bass wrapped in cabbage with pink butter, sauteed lamb chop with thyme flower, chocolate cake Cafe 43. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–11:30. S 11:30–1:30. Closed Sun. **(M)**
AE, CB, DC, MC, V.

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.–Sat. 7–10:30. Br Sun. 10–3. L Mon.–Sat. 11:30–2:30. Piano bar ent. nightly 5–1. **(I-M)** AE, CB, DC, MC, V.

CENTURY CAFE—132 W. 43rd St., 398-1988. Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, grilled salmon with mustard buerre blanc, fresh fish daily. Res. sug. Open Mon.–Sat. 11:30 a.m.–2 a.m. Bar till 4 a.m. nightly. Private parties for 300. Video ent. nightly. Closed Sun. **(M)**
AE, CB, DC, MC, V.

CHARLEY O'S—33 W. 48th St., 582-7141. Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5–10, Sun. from 4. Br Sat. 11–3, Sun. from noon. S Mon.–Sat. from 10 p.m. **(M)** AE, CB, DC, MC, V.

EL JEREZ—234 W. 56th St., 765-4535/245-9817. Casual. Spanish/Mexican. Spcls: paella Valenciana, chicken with garlic sauce, chicken Mexican style. Res. sug. Open Mon.–Fri. noon–11 p.m., Sat.–Sun. 1–11. **(I-M)** AE, CB, DC, MC, V.

ENGLISH PUB—900 Seventh Ave., bet. 56th & 57th Sts., 265-4360. Casual. English/American. L Mon.–Fri. 11:30–4. D daily to 4 a.m. Br Sat.–Sun. 11:30–4. **(I-M)** AE, CB, DC, MC, V.

FRANKIE AND JOHNNIE—269 W. 45th St., upstairs, 997-9494. Casual. Steakhouse. Res. sug. D only Mon.–Sat. 4:30–midnight. Free parking after 5:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. *French. Spcls: soft shelled crabs, duck* Normande, côte de veau aux chanterelles. Res. sug. L daily noon–3. D Mon.–Sat. 5–11, Sun. from 4:30. Complete L & D. **(M)** AE, CB, DC, MC, V.

FRERE JACQUES—151 W. 48th St., 575-1866. Dress opt. French. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–9. Pre-theater D 5–6:30. Discount parking after 5:30. Closed Sun. **(I-M)** AE, V.

HO HO—131 W. 50th St., 246-3256. Casual. Classic Cantonese/Mandarin. L Mon.–Sat. 11:30–4. D Sun.–Thurs. 4–midnight, Fri.–Sat. to 1 a.m. Complete L & D. **(I)** AE, CB, DC, MC, V.

HURLEY'S—1240 Ave. of Americas, at 49th St., 765-8981. Dress opt. American. *Spcls: steak, fresh* seafood. Res. sug. Open daily noon–midnight. **(M)**
AE, CB, DC, MC, V.

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian/Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Complete L & D. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. *Spcls: stone crab claws,* seafood, steak. Res. sug. Open daily 11:30 a.m.–1 a.m. Br Sun. 11:30–3. Prix fixe L daily noon–3. Ent. nightly. **(M)**
AE, CB, DC, MC, V.

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. *Open daily* 11:30 a.m.–midnight. **(I)** AE.

LA CREPE CAFE—57 W. 56th St., 247-1136. Casual. French. Spcls: crèpes, veal marengo, boeuf bour*guignonne.* Res. sug. Open Sun.–Thurs. 11:30 a.m.–11:30 p.m., Fri.–Sat. to midnight. Br Sat.–Sun. 11:30–4:30. **(I)** AE, CB, DC, MC, V.

LA RESERVE—4 W. 49th St., 247-2993/2995. Formal. *Spcls: fricassée of snails with wild mushrooms,* salmon & sole mousse, medaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L & D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

LARRE—846 Seventh Ave., bet. 54th–55th Sts., 586-8096. Casual. French/American. Spcls: poached *salmon bernaise, rack of lamb, frogs legs provencale.* L Mon.–Fri. noon–3. D Mon.–Sat. 5–11. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

LA VERANDA—163 W. 47th St., 391-0905. Jacket required. Casual. Northern Italian. Spcls: stuffed breast of capon, scampi Veranda, fillet of beef in red burgundy. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–10. Private parties for 10–200. Free parking from 6–midnight. Closed Sun. Also **La Veranda—60 E. 54th St.**, 758-5560. **(M)** AE, CB, DC, MC, V.

LE RIVAGE—340 W. 46th St., 765-7374. Casual. French. Spcls: coquilles St. Jacques, shrimp maison, veal scaloppine. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thurs. 5–9:30, Fri.–Sat. to 10:30. Closed Sun. **(M)** AE, MC, V.

L'ESCARGOT—47 W. 55th St., 245-4266. Dress opt. French. Spcls: escargot with fettuccine, Dover sole meunière with sage, côte de veau au Calvados. Res. sug. L Mon.–Sat. noon–3. D Mon.–Fri. 5:30–11:30, Sat. from 5. Private parties for 65. Complete L & D. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–midnight. Private parties. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

NICOLE—870 Seventh Ave., at 56th St., in the Omni Park Central Hotel, 484-3360. Casual. French. Spcls: bouillabaisse, steak au poivre, steak tartare. Res. sug. B daily 7–10:30. L daily 11:30–5. D daily 5–1:30 a.m. **(M)** AE, CB, DC, MC, V.

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.–Thurs., Sun. noon–10:45, Fri.–Sat. to 11:45. Closed thru 7/23. **(M)** AE, DC, V.

PEARL'S—38 W. 48th St., 586-1060. Dress opt. Chinese. Spcls: seafood supreme, lemon chicken, orange beef. Res. sug. Open Mon.–Fri. 11:30–11 p.m., Sat.–Sun. 5:30–11. **(M)** AE.

RAINBOW ROOM—30 Rockefeller Plaza, 65th floor of RCA building, 757-9090. Jacket & tie required. French/Italian. Res. sug. Cocktails Mon.–Fri. from 4, Sat. from 3, Sun. from noon. D Sun.–Mon. 5–10 (open till midnight), Tues.–Sat. to 11:30 (open till 1 a.m., Fri.–Sat. till 2.) Pre-theater D 5–7. Br Sun. 11:30–3. Live orchestra Tues.–Thurs. 7–1 a.m., Fri.–Sat. 8–2 a.m., Sun. 6–midnight. Music charge after 7. **(M). Rainbow Grill:** Jacket required. Nightclub offering French/Italian menu. Res. sug. D Mon.–Thurs. 7–midnight, Fri.–Sat. to 12:30. Shows Mon.–Sat. 9:15 & 11:30 (show cover). **(M)** AE, CB, DC, MC, V.

RAINIER'S—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D daily 6–11:30. Cocktails from 5. Complete D. Pianist Mon.–Sat. 7–11:30. **(M)** AE, CB, DC, MC, V.

RENE PUJOL—321 W. 51st St., 246-3023/974-9076. Dress opt. French. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11:30. Complete L & D. Closed Sun. & holidays. **(M)** AE, DC, MC, V.

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St., 246-9201. Jacket required. American/seafood. Spcls: whole gingered fish, swordfish broiled over mesquite & hickory, fried soft shell crabs. Res. nec. L Mon.–Sat. 11:45–3. D daily 5–11. Pre-theater D 5–6:30 with free parking. **(M) AE, CB, DC, MC, V.**

SEA PALACE—608 Ninth Ave., bet. 43rd & 44th Sts., 307-6340. Casual. Seafood/Continental/Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.–Fri. 11:30–3:30. D daily 4:30–midnight. Bar till 1 a.m. Private parties for 40. **(I)** AE, CB, DC, MC, V.

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.–2 a.m. B to 11 a.m. **(I)** No Credit Cards.

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., on the 39th floor, 757-6662. Dress opt. American/-Continental. Spcls: steak Diane flambe, fresh seafood.Res. sug. L Mon.–Sat. 11:30–3. D Mon.– Sat. 5–11. Ent. Tues.–Sat. Closed Sun. **(E)** AE, CB, DC, MC, V.

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.–Sat. noon–midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

VICTOR'S CAFE 52—236 W. 52nd St., 586-7714. Casual. Cuban. Spcls: black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug. Open daily 11 a.m.–1 a.m. Ent. nightly. Private parties. Also **Victor's Cafe—240 Columbus Ave. at 71st St.**, 595-8599. **(M)** AE, CB, DC, MC, V.

57th-60th Streets

CONTRAPUNTO—200 E. 60th St., 751-8616. Casual. Italian. Spcls: malfatti aragosta, brodetto, fusilli with ciccoria piccante, tagliarini congadoro with yellow, red & green pepper. No res. L Mon.–Sat. noon–4:30. D Mon.–Sat. 4:30–11:30, Sun. 4–10. **(M)** AE, CB, DC, MC, V.

FELIDIA—243 E. 58th St., 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(M)** AE, DC, MC, V.

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.–Fri. noon–3. D Tues.–Fri. 3–midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** AE, CB, DC, MC, V.

GIRAFE—208 E. 58th St., 752-3054. Jacket required. Dress opt. Northern Italian. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

INN ON THE PARK—Barbizon-Plaza Hotel, 106 Central Park South, 247-7000. Dress opt. Continental. Spcls: chateaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug. B daily 7–11:30. L daily 11:30–3. D daily 5:30–11. Br Sat.–Sun. 11–3. **(M)** AE, CB, DC, MC, V.

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.–Sat. 8 a.m.–11 p.m., Sun. 9 a.m.–9 p.m. Br Sun. noon–4. **(I)** AE, DC.

LE PATIO—118 W. 57th St., in the Hotel Parker Meridien, 245-5000. Casual. American/French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.–Sat. 7–11, Sun. from 7:30. Buffet L daily noon–2:30. Cocktails daily 3 p.m.–2 a.m. **(M)** AE, CB, DC, MC, V.

LE STEAK—1089 Second Ave., bet 57th & 58th Sts., 421-9072. Dress opt. French-style steakhouse. L Mon.–Fri. noon–2:30. D daily 5:30–11. Complete D. **(M)** AE, DC, MC, V.

LES TUILERIES—40 Central Park S., 832-3833. Casual. French. Spcls: filet of bass with ginger, fresh pasta with lobster and basil, lamb chops old French style. Res. sug. L Mon.–Fri. 11:30–3. Br Sat.–Sun. noon–5. D daily 5:30–midnight. Pianist nightly from 9:30. Private parties. **(M)** AE, MC, V.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Re-creation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.–Sat. 11–3. D Mon., Thurs. 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. **(M)** AE.

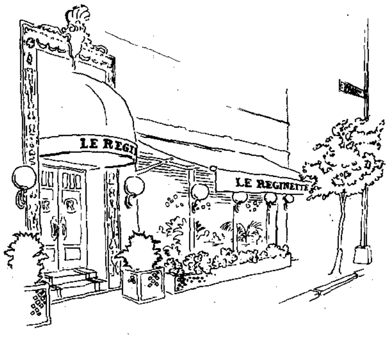
THE MANHATTAN OCEAN CLUB—57 W. 58th St., 371-7777. Jacket required. Seafood. Spcls: fish, lobster. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 150. **(E)** AE, CB, DC, MC, V.

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required, French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. B Mon.–Fri. 7:30–9:45. L Mon.–Fri. noon–2:15. D daily 6–10:45. Pre-theater D 6–7. Complete L. **(E)** AE, CB, DC, MC, V.

PARK ROOM—36 Central Park So., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7–11:45. L Mon.–Sat. noon–4. Br Sun. noon–4. D daily 5:30–10:30. S 10:30–12:30. Ent. Tues.–Sat. **(M)** AE, CB, DC, MC, V.

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B Mon.–Sun. 7–11. L Mon.–Sat. noon–3. Br Sun. noon–3. D Sun.–Thurs. 5:30–11, Fri.–Sat. to 11:30. S daily till 12:30 a.m. **(M-E) Oak Bar:** Casual. Sandwich menu Mon.–Sat. 11 a.m.–2 a.m., Sun. noon–1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. from noon. **(M-E) Palm Court:** Dress opt. Continental. Res. nec. B Mon.–Sat. 7:30–noon. L Mon.–Sat. noon–2:30. Br Sun 11–2:45. Tea Mon.–Fri. 3:30–8, Sat.–Sun. from 4. "After 8": Mon.–Fri. 8–1 a.m., Sat. to 2 a.m., Sun. to midnight. **(E) Trader Vic's:** Dress opt. Continental/Polynesian. Res. nec. L Mon.–Fri. 11:30–2:30. D Mon.–Thurs. 5–11, Fri.–Sat. to 11:30, Sun. 4–11. Bar: Mon.–Thurs. 11:30 a.m.–12:30 a.m., Fri. 11:30–1:30, Sat. 3–1:30, Sun. 4–11:30. **(M-E)** AE, CB, DC, MC, V.

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les chaussons de veau aux pointes d'asperges, le tressé



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de sole au beurre rose, le quadrillé de Charolais aux quatre herbes. Res. *nec.* D Mon.–Sat. 8–*midnight.* Disco dancing from 10:30. Closed Sun. **(E)** AE, CB, DC, MC, V.

REGINETTE—69 E. 59th St., 758-0530. Casual. International. Spcls: *couscous, tartare de saumon,* angel's hair primavera. Res. sug. L Mon.–Sat. noon–5. D Mon.–Sat. 5:30–midnight. Pre-theater D 5:30–7. Closed Sun. **(M)** AE, DC, MC, V.

ROSA MEXICANO—1063 First Ave., at 58th St., 753-7407. Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. L Mon.-Sat. 11:45–3:30. Prix fixe buffet Br Sun. 11:45-3:30. D daily 5–midnight. **(M)** AE, CB, DC, MC, V.

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. Open Sun.–Fri. 11:30 a.m.–12:30 a.m., Sat. to 1:30 a.m. S after 9:30. Complete D. Private parties. **(M)** AE, CB, DC, MC, V.

SANDRO'S—420 E. 59th St., 355-5150. Casual. Italian. Spcls: grilled vegetables, ravioli stuffed with sea urchin roe, zampone with polenta, lamb chops with balsamic vinegar. Res. sug. D daily 5–midnight. **(M)** AE, CB, DC, MC, V.

TINO'S—235 E. 58th St., 751-0311. Jacket required. Northern Italian. Spcls: *linguine with broccoli & zucchini,* costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.–Fri. noon–3. D daily 5–midnight. **(M)** AE, CB, DC, MC, V.

TOP OF THE PARK—W. 60th St., & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.–Fri. 5–10, Sat. to 10:30. Complete D. Closed Sun. **(M)** AE, CB, DC, MC, V.

ZONA ROSA—211 E. 59th St., 759-4444. Casual. Mexican. Spcls: tequila shrimp, fajitas, chimichangas, chili rellenos. Res. sug. Open Sun.–Thurs. 11:30 a.m.–1 a.m., Fri.–Sat. to 2 a.m. **(I-M)** AE, CB, DC, MC, V.

Above 60th Street, East Side

ALO ALO—1030 Third Ave., at 61st St., 838-4343. Casual. Northern Italian. Spcls: gnocchi Aurora, Milanese con endiva al ferri, carpaccio arugala e grana. Res. sug. L & D daily 11–2 a.m. Br Sat. & Sun. 11–6. **(M)** AE, CB, DC, MC, V.

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Middle Eastern/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. D only Tues.–Sat. 6–9:30. Closed Sun. & Mon. **(M)** No Credit Cards.

BORDER CAFE—244 E. 79th St., 535-4347. Casual. Southwestern American. Spcls: blue corn enchiladas stuffed with chicken and topped with red salsa, pork chops ancho adobo with sweet potatoes soaked in tequila, barbecued brisket with potato salad. Res. sug. D daily 5–midnight. Br Sat.–Sun. 11:30–3:30. **(M)** AE, DC, MC, V.

CAFE LAVANDOU—134 E. 61st St., 838-7987. Formal. French. Spcls: ballotine de red snapper, cote de veau aux *morilles.* Res. nec. L Mon.–Sat. *noon*–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Complete L & D. Closed Sun. **(E)** AE, CB, DC, MC, V.

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St., 249-8380. Casual. Continental/American. Spcls: roast duck with port & black currant sauce, vegetables tempura with sherry, ginger, & soy sauce, grilled swordfish with herb butter, medaillons of veal with julienne of leek. L Mon.–Fri. 11:30–3. D Mon.–Fri. 5–midnight, Sat.–Sun. 6–midnight. Br Sat. 11:30–3:30, Sun. to 4. Outdoor cafe. **(I-M)** AE, CB, DC, MC, V.

CARLYLE HOTEL—76th St., & Madison Ave., 744-1600. **Café Carlyle:** Formal. Buffet L Mon.–Sat. noon–3. Buffet Br Sun. noon–3. D daily 6–1 a.m. **Carlyle Restaurant:** French cuisine. B daily 7–10:30 a.m. Buffet L Mon.–Sat. noon–3. Br Sun. noon–3. D daily 6–11 **(M-E)** AE, CB, DC, MC, V.

FERRANTE—1294 Third Ave., bet. 74th–75th Sts., 535-3416. Dress opt. Italian. Spcls: chicken Savoy, homemade pasta, veal cardinale. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 5–midnight, Sat. to 1 a.m. Private parties for 35. Pianist nightly. Closed Sun. **(M)** AE, CB, DC, MC, V.

FRIDAY'S—1152 First Ave., at 63rd St., 832-8512. Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.–Thurs. 11:30 a.m.–1 a.m., Fri.–Sat. to 3 a.m. Br Sat.–Sun. 11:30–4. **(I)** **AE, CB, DC, MC, V.**

GRAND CRU—1160 First Ave., bet. 63rd–64th Sts., 759-8009/8010. Casual. French. Spcls: escargots a la facon de chef, steak aux escargots, paupiette de sole chartreuse, le saumon aux poivres grille beurre blanc. Champagne bar. Res. sug. D only Mon.–Sat. 4:30–*midnight.* Closed Sun. **(M)** AE, CB, DC, MC, V.

HENRY'S 90TH STREET CAFE—1733 First Ave., at 90th St., 831-6615. Casual. American. Spcls: *buffalo chicken wings, veal Valdostano, grilled pork* chops rosemary, barbecued ribs & chicken. Br Sat.–Sun. noon–4. D Mon.–Fri. 5–midnight, Sat.–Sun. 4–1 a.m. Pianist Wed.–Sun. from 9 p.m. **(I)** AE, DC, MC, V.

LE CIRQUE—58 E. 65th St., 794-9292. Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton roti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

LE REFUGE—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: huitres gratinees au safran, saumon à la vapeur de vinaigre de framboises, mousse aux amandes ameres. Res. sug. L Mon.–Sat. noon–3, Sun. noon–4. D Mon.–Sat. 6–11, Sun. 5–9:30. Private parties. **(M)** *No Credit Cards.*

LE REGENCE—37 E. 64th St., in the Plaza Athenee, 734-9100. Jacket & tie required. French/seafood. Spcls: bar rayé en croûte crème aux fines herbes, *red snapper pôelé crème au safran,* sauman grillé sur flan de champignons. Res. nec. B daily 7–10. L daily noon–2:30. D daily 6–10:30. **(E)** AE, CB, DC, MC, V.

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. Continental. Spcls: roast duckling, veal piccata, woodburning grilled swordfish, lemon chicken with noodles, chocolate pecan passion. Res. sug. L Mon.–Fri. noon–5. D Sun.–Thurs. 5–12:30 a.m., Fri.–Sat. to 1:20 a.m. Br Sat. noon–5, Sun. from 11. Pre-theater D Mon.–Sat. 5–7. **(M)** AE, CB, DC, MC, V.

MEAT BROKERS—1153 York Ave., at 62nd St., 752-0108. Casual. Steakhouse. Spcls: USDA prime steak, lobster, chops, ribs, fresh fish daily. D Mon.–Sat. 5–midnight, Sun. 4–11. 2 hr. free parking after 5. **(I-M)** AE, CB, DC, MC, V.

NICKELS—227 E. 67th St., 794-2331. Casual. American. Spcls: steak, chops, seafood. Res. sug. D daily 5–11. Bar Mon.–Sat. till 1 a.m. Pianist Mon.–Sat. **(M)** AE, CB, DC, MC, V.

PIERRE HOTEL—2 E. 61st St., 838-8000. **Café Pierre:** Formal. Continental/French. Spcls: duckling ravioli with broccoli sauce, striped bass with two caviars, noisettes of veal with ginger sauce. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30, Sun. to 3:30. D daily 6–10:30. S from 10:30. Pianist daily 8–1. **The Rotunda:** *English afternoon tea* daily 3–6:30. **(M-E)** AE, CB, DC, MC, V.

THE POST HOUSE—28 E. 63rd St., 935-2888. Jacket required. American. Spcls: steak, chops, 4–8 lb. lobster. Res. *sug.* L *Mon.–Fri. noon*–3. D daily 5–midnight. **(E)** AE, CB, DC, MC, V.

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American/Continental. Spcls: *soft shell crabs, roast Long Island duckling,* filet mignon. Res. sug. D Tues.–Sat. 5:30–midnight, Sun.–Mon. to 11. Br Sun. noon–3:30. Pianist nightly & Br. **(M)** AE, CB, DC, MC, V.

RUPPERT'S—1662 Third Ave., at 93rd St., 831-1900. Casual. Regional American. Spcls: seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.–Fri. 11:30–4. D Sun.–Thurs. 5–midnight, Fri.–Sat. to 1 a.m. Cocktails 4–7 incl. free hors d'oeuvres. Bar till 4 a.m. Br Sat. 11:30–4, Sun. from 11. Ent. Private parties. **(M)** AE, DC, MC, V.

SALA THAI—1718 Second Ave., bet. 89th–90th Sts., 410-5557. Casual. Thai. Spcls: Bangkok duck, *salmon with green curry sauce,* deep fried whole fish with chili and garlic sauce. Res. sug. D only Mon.–Sat. 4:30–11:45, Sun. to 11. **(I-M)** AE, CB, DC.

SANT AMBROEUS—1000 Madison Ave., bet. 77th–78th Sts., 570-2211. *Dress opt.* Northern Italian. Spcls: risotto alla Milanese, fettuccine primavera, gamberoni reali alla marinara. L daily noon–3. D Mon.–Sat. 6:30–10:30. **(M)** AE, MC, V.

TRUFFLES—696 Madison Ave., bet. 62nd–63rd Sts., 838-3725. Dress opt. Continental. Spcls: linguini with fresh pesto, grilled swordfish with red pepper sauce, veal with mushrooms & pears in brandy, fresh fish. Res. sug. L daily 11:30–5. D daily 5–midnight. **(M)** AE, CB, DC, MC, V.

Above 60th Street, West Side

ARPEGGIO—35 W. 64th St., 724-0103. Dress opt. Continental/seafood. Spcls: veal Oscar, chicken champagne, seafood francese. Res. sug. L Mon.–Fri. 11:30–3:30. Br Sat.–Sun. 11:30–3:30. D daily 3:30–12:30. Private parties for 10–100. **(M)** AE, CB, DC, MC, V.

CAFE DES ARTISTES—1 W. 67th St., 877-3500. Jacket required after 5 p.m. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–4.D Mon.–Sat. 5:30–12:30, Sun. 5–11. **(M-E)** **AE, CB, DC, MC, V.**

CENTRE COURT—61 W. 62nd St., 586-1222. Casual. American. Spcls: USDA prime steak, veal & lamb chops, prime ribs. L Mon.–Sat. 11:30–5. D daily 5–midnight. Br Sun. 11:30–4. **(M)** AE, CB, DC, MC, V.

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel, 581-0896. Casual. Continental. Spcls: chicken cordon bleu, baked salmon steak, chicken brazilian, hamburgers. B daily 7–11:30. L daily 11:30–4. D daily 4–midnight. **(M)** AE, CB, DC, MC, V.

GIAN LUCA—2124 Broadway, bet. 74th–75th Sts., 877-9381. Casual. Northern Italian. Spcls: fish baked in salt crust, veal rollatini, fettuccine boscaiola. Res. sug. L daily noon–3. D daily 3–1 a.m. Private parties for 100. **(M)** AE, CB, DC, MC, V.

HISAE'S WEST—20 W. 72nd St., 787-5656. Casual. Japanese/Continental. Spcls: steamed mussels with garlic and tomato, brown rice sushi, mixed vegetables *topped with melted cheese,* roast L.I. *duckling* with Grande Marnier sauce, flourless chocolate hazelnut cake. Res. sug. D only Mon.–Sat. 5–midnight, Sun. 4–11. Private parties for 35. **(M)** AE, CB, DC, MC, V.

LA TABLITA—65 W. 73rd St., 724-9595. Casual. Argentine/Italian. Spcls: parrillada (mixed-grill), shrimp La Tablita, fettuccine blanco & verde with langostinos. Res. sug. Open Sun.–Thurs. noon–midnight, Fri.–Sat. to 1 a.m. Br Sat.–Sun. 11:30–4. Private parties for 50. **(M)** **Also La Tablita II—1 Herald Sq.,** 244-4488, and **Empanadas Etc., 11 Fulton St.,** 608-7420. AE, CB, DC, MC, V.

SIDEWALKERS'—12 W. 72nd St., 799-6070. Casual. Regional American Seafood. Spcls: Maryland spiced hard-crabs, mesquite grilled fresh fish, fresh *crab-cake, oysters, mussels, clams.* Res. sug. D Mon.–Thurs. 6–11:30, Fri.–Sat. to midnight, Sun. 5–11. Private parties for 15–125. **(M)** AE, CB, DC, MC, V.

SWEETWATERS—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental/Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.–Fri. 11:30–5. D daily 5–1 a.m. Br Sat.–Sun. 11:30–5. Ent. Tues.–Sun. **(M)** AE, CB, DC, MC, V.

Brooklyn

JUNIOR'S—386 Flatbush Ave. Extension, 718-852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30–11. L daily 11–4:30. D daily 4:30–10. S Sun.–Thurs. to 1:30 a.m., Fri.–Sat. *to* 3 a.m. *Pianist* daily 5–11. **(I)** **AE, DC.**

MONTE'S VENETIAN ROOM—451 Carroll St., 718-624-8984. Jacket required. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, baked *clams.* Res. *sug.* Open Sun.–Thurs. 11 a.m.–midnight, Fri.–Sat. to 3 a.m. Free valet parking. **(M)** AE, CB, DC, MC, V.

THE RIVER CAFE—1 Water St., 718-522-5200. Dress opt. American. *Spcl: fresh fish.* Res. nec. Open daily noon–midnight. Bar till 3 a.m. Pianist nightly. **(E)** AE, DC.

ROSSINI'S OF BAYRIDGE—8712 Fourth Ave., 718-748-4545. Casual. Northern Italian. Spcls: hot antipasto, veal Valdostana, lobster Luchiana. Res. sug. L daily noon–3. D daily 3–midnight. Private parties for 20–75. **(M)** AE, CB, DC, MC, V.

SENIOR'S—3752 Nostrand Ave., at Ave. Y, 718-743-5700. Casual. American. Spcls: fresh fish, mushk steak, roast duck with orange sauce. L Mon.–Fri. 11–4. Br Sat.–Sun. 10–3. D daily 4–10. Private parties for 25–200. **(I-M)** AE, MC, V.

Queens

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 718-762-7355. Casual. Northern Italian. Res. sug. L & D Tues.–Fri. *noon*–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M)** AE, DC, MC, V.

WATERS EDGE—44th Drive & the East River, L.I.C., 212-936-7110. Dress opt. Seafood. Spcls: lobster, *centre cut swordfish, Norwegian salmon.* Res. sug. L Mon.–Fri. noon–3. D Sun.–Thurs. 6–11, Fri.–Sat. to midnight, Sun. 5–11. Br Sun. noon–3. Ent. nightly. **(M)** AE, DC, MC, V.

NIGHTLIFE

KEY TO ABBREVIATIONS	
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

Pop/Jazz

AMAZONAS—492 Broome St., 966-3371. Restaurant featuring the music of Brazil, nightly 6:30–11:30. Mon.–Tues., Hortencio & Co. Wed.–Thurs., Ronaldo & Co. Fri.–Sat., Raquel Lima. Sun., Velma Richter. AE,CB,DC.

BLUE NOTE—131 W. 3rd St., 475-8592. Thru 7/14, Ray Barretto Salsa Jazz Orchestra and Jorge Dalto and his Inter-American Band. 7/15, Hilton Ruiz Latin Jazz All Stars. 7/16-21, Tito Puente and his Latin Jazz Ensemble with Mongo Santamaria Band. Shows at 9 and 11 with an extra show Fri.–Sat. at 1 a.m. AE,MC,V.

THE BOTTOM LINE—15 W. 4th St., 228-7880. 7/10, 11, Maynard Ferguson and Mike Rowe. 7/12, Doc Watson. 7/13, Chapin Concert for World Hunger Year, featuring Steve & Tom Chapin and friends. No credit cards.

BRADLEY'S—70 University Pl., at 11th St., 228-6440. Restaurant/bar. Every Mon.–Sat. pianist Mike Garber plays from 7–9 p.m. Thru 7/13, Hilton Ruiz with bass. Sets from 9:45. AE,CB,DC,MC,V.

BURGUNDY—467 Amsterdam Ave., bet. 82nd & 83rd Sts., 787-8300. Cafe/bar/gallery. 7/15, Josephine Livoti. Music from 9:30. AE,MC,V.

CAJUN—129 Eighth Ave., at 16th St., 691-6174. Wed., The Bourbon St. Jazz Band. Thurs., The Ernie Lumer Quartet. Fri., The Canal Street Jazz, Blues & Dixieland Band. Music Wed.–Thurs. 8–11, Fri. 9–11, Sat. 8:30–midnight. AE,DC,MC,V.

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon., Irish Sessions. 7/13, Skyline Band. 7/20, Neon Valley Boys. 7/27, Hubba-Jubilo's Chicken Agents Dance Party. Shows at 9. No credit cards.

EDDIE CONDON'S—144 W. 54th St., 265-8277. Wed.–Sat., Balaban & Cats. 7/14, Wayne Andre Trombone Septet. 7/21, Ray Alexander Quintet. 7/28, The Duke's Men. Mon.–Tues., Ed Polcer's Midtown North. Music from 8:30. AE,DC,MC.

FAT TUESDAY'S—190 Third Ave., 533-7902. 7/11–14, Noel Pointer. 7/18–21, Annie Ross and her Trio. Nightly at 9 & 11; extra shows Fri.–Sat. at 1 a.m. AE,MC,V.

FOLK CITY—130 W. 3rd St., 254-8449. 7/10, Eugene Chadbourne at 9. 7/12, The Persuasions, 8:30 & 11:30. 7/13, Carolyn Mas at 8:30 & 11:30. 7/14, James O'Malley, Donna Lent, Kurt Weiting, and David Brandon Smith. 7/17, The Nightmares & Scruffy the Cat at 9. No credit cards.

GREENE STREET CAFE—101 Greene St., 925-2415. Multilevel floors for entertainment. 7/10, 11, Michael Cochrane. 7/12, 13, Jack Wilkins and Steve Laspina. 7/14, closed. 7/15, 16, Nat Jones. 7/17, 18, Keith McDonald. Mon.–Thurs. at 7, 9, & 11, Fri. & Sat. at 8:30, 10:30, & 12:30. **Upstairs:** 7/12 at 9: Ellen Foley. 7/13, Lee Truesdale at 8, Kenny Brawner & Tina Fabrique at 10 & 12. 7/13, 20, & 27; from 1 a.m., Andre De Shields, with singers Freida Williams and Marlene Danielle. AE,MC,V.

GREGORY'S—63rd St. & First Ave., 371-2220. 7/10–20, Wed.–Sun., 10 p.m.–3 a.m., singer Kitt Moran, with pianist Mike Moran and bassist John Arbo. Mon., 10–3, singer/pianist Baba Motta with bassist John Belzaguy. Tues., 10–3, guitarist Chuck Wayne, with pianist Warren Chiasson and bassist Michael Fleming. Mon.–Fri., 5–10, pianist/vocalist Sorrow Astrasa. Sun., 9–2, Sorrow Astrasa, with bassist Ron McClure. AE,CB,DC,MC,V.

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Jazz, dancing, international hors d'oeuvres and the world's greatest view. The Judd Woldin Trio, Tues.–Sat. from 7:30–12:30 a.m., in addition from 4–9, Don Friedman plays the piano, and after 9:30, Chuck Folds alternates with the Trio. The Tony Cabot Trio takes over Sun. from 4–9, and Mon. 7:30–12:30. AE,DC,MC,V.

KNICKERBOCKER SALON—33 University Pl., 228-8490. Atmospheric room with jazz Tues.–Sat from 9:30 p.m. Thru 7/13, pianist Roger Kellaway with Michael Moore on bass. 7/16–20, Kirk Lightsey at the piano, with Cecil McBee on bass. AE,MC,V.

MICHAEL'S PUB—211 E. 55th St., 758-2272. Tues.–Sat. at 9:30 & 11:30. *The Roots of American Jazz*, with Eddy Davis and the Turn of the Century Minstrels (six of them) performing on banjos, mandolins, guitars, xylophones, flutes, clarinets, saxophones, cornets, trombones, euphoniums, tubas, string basses, violins, and percussion, and they'll feature cakewalks, saloon ballads, ragtime, tangos, and habaneras. Mon., The New Orleans Funeral & Ragtime Band. Closed Sundays. AE,DC,MC,V.

ONE FIFTH AVENUE—1 Fifth Ave., at 8th St., 260-3434. Bar/Continental restaurant. Music from 9:30. AE,CB,DC,MC,V.

PIZZAPIAZZA—785 Broadway, at 10th St., 505-0977. Pianist Terry Waldo plays ragtime and hot jazz of the '20s, every Thurs., 8:30–12:30, Fri.–Sat. 9:30–1:30 a.m. AE, MC, V.

THE RED BLAZER—1571 Second Ave., at 82nd St., 535-0847. Every Wed. at 8:30, singer Cathy Chamberlain with Howie Wyeth on piano. Thurs., pianist Carolina Shout. Fri., pianist Howie Wyeth with Danny Kane on guitar. Sat., pianist-singer Loren Koroveck plays ragtime, stride, and barrelhouse. Music from 9 p.m. AE.

THE RITZ—119 E. 11th St., 228-8888. Dance to the Big Beat. No credit cards.

SWEET BASIL—88 Seventh Ave. So., 242-1785. Eddie Chamblee, Sat., 2–6. Doc Cheatham, Sun 3–7. Thru 7/14, George Russell Living Time Orchestra featuring The African Game. 7/16–21, New York Jazz Quartet. AE,MC,V.

SWEETWATERS—170 Amsterdam Ave., at 68th St., 873-4100. A next-to-Lincoln Center eatery with excellent food as well as entertainment. Thru 7/13, Dakota Staton, vocalist extraordinaire, at 9 & 11, Tues.–Thurs., 10 and midnight, Fri. and Sat. 7/16–20, singer Ruth Brown, who's celebrating her 40th year in show business, Tues.–Thurs. at 9 & 11, Fri. & Sat. at 10 and midnight. AE,DC,MC,V.

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. 7/15, Luis Ortiz with Grupo Fascinancion, and guest Frank Foster. 7/22, Ray Barretto, with Dave Valentin and his Group, with guest Claudio Roditi. 7/29, Tito Puente with his 16-piece orchestra, Ray Mantilla, and Space Station, plus guest Paquito D'Rivera. Music from 9 p.m. **Terrace:** Stanley Cowell and Reggie Workman nightly, except Mon. from 9:30 p.m. No credit cards.

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. Thru 7/14, Joe Henderson Quartet, with Ron Carter, Al Foster, Fred Hersch. 7/15, Bob Mintzer 17-piece jazz band. 7/16-21, Chico Freeman-Ron Freeman Quintet. Shows at 10, 11:30, & 1 a.m. No credit cards.

THE WEST END—2911 Broadway, 666-9160. Jazz, nightly from 9. 7/10-14, David 'Fathead' Newman with Walter Davis, Walter Bolden and Bob Cunningham. 7/15,16, singer Lodi Carr with Pepper Adams and Roland Hanna. 7/17, Ray Barretto with his Salsa Jazz Orchestra. MC,V.

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music Mon.–Sat. at 8, Sun. at 7. Thru 7/13, pianist Larry Vuckovich with Walter Booker on bass. 7/16–20, guitarist Jack Wilkins with Harvie Swartz on bass. AE.

Country/Western

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country-western entertainment. 7/10, 11, Lonnie Mack. 7/13, Soozie Tyrell and Great Balls of Fire. 7/15, Queen Ida. 7/16, 17, Albert Collins and Lonnie Brooks. 7/18, New Riders of the Purple Sage. 7/19, La Bamba & the Hubcaps plus Steel Angel. Mon.–Thurs. 11:30 a.m.–3 a.m., Fri. 11:30–4 a.m., Sat. 7:30–4 a.m., Sun. 7:30–3 a.m. AE,CB,DC,MC,V.

O'LUNNEY'S—915 Second Ave., bet. 48th and 49th Streets, 751-5470. Country-music hang-out. AE,DC,MC,V.

Comedy/Magic

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. Restaurant with cabaret. Thru 7/14, comedian Ronnie Shakes, Tues.–Thurs., and Sun. at 9, Fri.–Sat. at 9 & 11:30. AE,MC,V.

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, 7 nights a week, with steadies Adrienne Tolsch, J. J. Wall and Bill Scheft. AE.

COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St., 861-9386. Restaurant, showcase for stand-up comics and singers. Sun.–Thurs. the fun starts at 9, Fri.–Sat. 8:30 & midnight. AE,MC,V.

DANGERFIELD'S—1118 First Ave., 593-1650. 7/12,13, Richie Gold, Danny Curtis, and Hiram Kasten, and comedienne Nancy Redman. 7/15-27, Richie Gold, Gary DeLena, Nancy Redman and Danny Curtis. Shows Mon.–Thurs. at 9 & 11:15, Fri. at 9 & 11:30, Sat. at 9 & midnight. AE,CB,DC,MC,V.

GOODTIMES—449 Third Ave., at 31st St., 686-4250. Full menu, comics, singers and impressionists. AE,MC,V.

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week, with regulars Ron Darian, John Mendoza, King & Mende, Sun.–Thurs. 8–4 a.m., Fri. & Sat. two shows at 8 & midnight. No credit cards.

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians, Fri.–Sat. from 8 p.m. No credit cards.

MONKEY BAR—60 E. 54th St. (in Elysee Hotel). 753-1066. Mon.–Fri. pianist Johnny Andrews, 5:30–7:30. Continuous entertainment. Tues., Danny Curtis. Wed.–Sat., Marian Paige and Mel Martin. Closed Sun. AE,CB,DC,MC,V.

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic, song, and comedy. Wed., Imam and Pamela Smith. Thurs. & Sat. Imam and guest. Fri., Bunnie Collins and Devlin. Shows Tues.–Thurs. at 9:30, Fri. & Sat. at 9 & 11:30. AE,MC,V.

Disco/Dancing

ADAM'S APPLE—1117 First Ave., 371-8650. Disco with bi-level dance floor. Open daily 4 p.m.–4 a.m. AE,CB,DC,MC,V.

BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts., 247-7000. Lively discotheque, Mon.–Fri. 4:30–3 a.m., Sat. 9–4 a.m., Sun. 9–3 a.m. AE.

BRASIL BRASIL—50 W. 72nd St., 873-0437. Restaurant with music for dancing. Every Wed. & Thurs. from 7–1 a.m., singer-guitarist Reuben Galindo. Fri. & Sat. from 10–4 a.m., Latin Revue. AE,MC,V.

DOWNSTAIRS AT JOANNA—18 E. 18th St., 675-7900. Intimate nightclub with disco dancing Thurs.–Sat. from 10 p.m.–4 a.m. AE,MC,V.

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing. Nightly except Sun., at 10 p.m., midnight and 2 a.m. AE,CB,DC.

PRIVATE EYES—12 W. 21st St., 206-7770. Video-nightclub with the largest video collection in the world, shown on 34 video screens. Open nightly from 10 p.m.–4 a.m. AE.

THE RED PARROT—617 W. 57th St., 247-1530. Club occupying a whole city block! Resident 20-piece orchestra plays everything from country-western to jazz, Tues.–Sat. 10–4 a.m. No credit cards.

REGINE'S—502 Park Ave., at 59th St., 826-0990. Elegant French restaurant Mon.–Sat. 6–midnight with a lively disco from 10:30 p.m. AE,CB,DC,MC,V.

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant/bar, and is open for dancing, Thurs.–Sun. from 2:30. AE,V.

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NIGHTLIFE

S.O.B.'S—204 Varick St., 243-4940. A club/restaurant/bar featuring the authentic music of Brazil. 7/10, Oliver Lake. 7/11, Lord Nelson and Designer. 7/12, Tabou Combo (Haiti's finest). 7/13, Pe De Boi, Power Samba Band. 7/14, Bocca Thiam from Senegal. AE,V.

37TH ST. HIDEAWAY—32 W. 37th St., 947-8940. Dining and cheek-to-cheek dancing to the Stephen Donet Trio, Mon.–Thurs. 6–midnight, Fri.–Sat. 6–1 a.m. AE,CB,DC,MC,V.

VISAGE—610 W. 56th St., 247-0612. New York's newest disco club with live entertainment including pool and ice shows. Open Tues.–Sat. 10 p.m.–4 a.m. AE,DC,MC,V.

Floor Shows/Cabaret

THE BALLROOM—253 W. 28th St., 244-3005. From 7/10, singer Peggy Lee; Tues. at 8:30 p.m., Wed.–Sat. at 8:30 & 10:30. *Cleo Lieberman's All Girl Revue,* Thurs.–Sat. at 11. Bad Attitudes in *Ballroom Briefs,* a four-woman comedy/music series, every Tues. at 9. AE,MC,V.

CHIPPENDALES—1110 First Ave., at 61st St., 935-6060. *For Ladies Only,* an all-male show produced by Nick De Noia. Shows Wed.–Sat. at 8:30. AE.

FREDDY'S SUPPER CLUB—308 E. 49th St., 888-1633. Restaurant/bar. Entertainment, Mon.–Thurs. at 9:30, Fri.–Sat. at 8:30 & 11. AE,MC,V.

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. *Forbidden Broadway 1985,* a musical comedy revue by Gerard Alessandrini starring Fred Barton, Susan J. Jacks, Herndon Lackey, Nora Mae Lyng and Craig Wells, Sun., Tues.–Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30. AE,CB,DC,MC,V.

PANACHE—149 E. 57th St., 935-0244. 7/11, Deede Darnell. 7/12, Glenna Gibson. 7/13, Grace Orlando. 7/14, Mark Manning. 7/16, Kate and Eric Comstock. 7/17, Leigh Clarkgranville. AE, MC, V.

RAINBOW GRILL—30 Rockefeller Plaza, 65th floor, way up in the sky. 757-8970. *Legs!* a Parisian-style musical revue produced and directed by Peter Jackson. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. **Rainbow Room:** Right across the hall, with the same stupendous view, an orchestra plays for dancing, nightly except Mon. AE,CB,DC,MC,V.

Hotel Rooms

ALGONQUIN—59 W. 44th St., 840-6800. **Rose Room:** Singer-pianist Buck Buchholz plays every Sun. from 5:30–11. AE,CB,DC,MC,V.

DORAL TUSCANY—120 E. 39th St., 686-1600. Da Vinci: Restaurant with entertainment featuring pianist Martin Berns, Mon.–Fri. 7–11 p.m. AE,CB,DC,MC,V.

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with trio Mon.–Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with singer-pianist Shelly Peiken Mon.–Sat. from 5–8, followed by Paul Roth, Tues.–Sat. 8–1 a.m., and pianist Earl Rose plays Mon. 8–1 a.m. AE,CB,DC,MC,V.

HELMSLEY PALACE—Madison Ave., at 50th St., 888-7000. Harry's New York Bar: Pianist-singer Dick Haddy, Tues.–Sat. 6–1 a.m., Thomas Lebrun plays Sun.–Mon. *Gold Room: Afternoon* tea daily 2:30–6:30 p.m. with harpist Maritza Bolanos. Madison Room: Cocktail lounge, pianist Ray Hartley, Tues.–Sat. 6–1 a.m. Herb Strizik, Sun.–Mon. AE,CB,DC,MC,V.

HILTON—53rd St. & Sixth Ave., 586-7000. Mirage: Roland Granier de Lafayette plays piano Mon.–Fri., 5–midnight, replaced Sat. & Sun. by James Jordan. Hurlingham's: Pianist Steve Montgomery Wed.–Sun. 6–11:30, with James Jordan alternating Mon. & Tues. *The Pursuit of Happiness: Nightclub with video entertainment* and dancing, Mon.–Thurs. 4 p.m.–3 a.m., Fri.–Sat. 4–4 a.m. The Promenade: Pianist/singer April Chestner every Tues.–Sat. from 7–midnight, Bryan Summers alternates on Sun.–Mon. from 7 p.m. AE,CB,DC,MC,V.

MILFORD PLAZA—261 W. 44th St., 354-4414. Kippys 44: Singer-pianist Mike Cossi, Mon.–Sat. 7–1 a.m. Stage Door Canteen (997-0046): Singer-pianist-comedian Dayton Selby, Mon.–Sat. 5:30–11:30. AE,CB,DC,MC,V.

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Pianist Ruth Andrews plays Sun.–Thurs. 6–11, Fri.–Sat. to 10:30. Supper dancing to the Bucky Pizzarelli Trio every Fri. & Sat. from 10:30–1:30 a.m. AE,CB,DC,MC,V.

REGENCY—540 Park Ave., at 61st St.,759-4100. **Regency Lounge:** Pianist Keith Ingham plays every Mon.–Fri. from 6–1 a.m. Charles Albert takes over on Sat. from 6–1 a.m., Sun. 6–midnight. AE,CB,DC,MC,V.

SHERRY NETHERLAND—781 Fifth Ave., 759-9020. **Le Petit Cafe:** Pianist Ed Goldman plays music of Gershwin, Ellington, Ravel, Debussy, Billy Joel, Stevie Wonder, and more! Tues.–Sat. 7:30–1 a.m. AE,DC,MC.

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Peacock Alley:** Pianist Rene Martel plays Tues.–Sat. 6–10 p.m. Lynn Richards entertains from 10–2 a.m. Norm Kubrin plays Sun.–Mon., 8–1 a.m. **Cocktail Terrace:** Laura Taylor Trio play, Tues.–Sat. 9–2 a.m. *Judith Keithly accompanied by Danny Hurd* and Frank Vento perform Sun. & Mon. 9–2 a.m., Tues.–Thurs. 5:30–8:30. Singer-pianist Julie Heberlein, Fri.–Mon. 5:30–8:30. AE,CB,DC,MC,V.

Background Music

APPLAUSE—40th St. & Lexington Ave., 687-7267. Restaurant club, with singer-pianist Ann Lebeaux holding forth Wed.–Sat. from 7:30. Marcy Stein sings & plays Mon.–Tues. AE,DC,MC,V.

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Continental restaurant featuring David Sherman at the piano Mon.–Sat. from 8. AE,CB,DC,MC,V.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Continental restaurant. Pianist-singer Wayne Lanchester Mon.–Wed. from 6 p.m. Sammy Goldstein plays Thurs.–Sat. from 7:30. AE,CB,DC,MC,V.

RAGA—57 W. 48th St., 757-3450. Indian restaurant with authentic East Indian folk music featuring the Badal Roy Duo, Mon. thru Sat., 6:30 thru 10. AE,CB,DC,MC,V.

Piano Rooms

BROADWAY JOE—315 W. 46th St., 246-6513. Restaurant/*piano bar.* Singer-pianist Michael Edelstien, every Tues.–Sat. 9–1 a.m. AE,CB,DC,MC,V.

CARNEGIE TAVERN, 165 W. 46th St., at 7th Ave., 757-9522. The great Polish jazz pianist Adam Makowicz is here for an indefinite summer stay, playing Monday through Friday from 9 p.m.

DON'T TELL MAMA—343 W. 46th St., 757-0788. 7/11–13, film star Marta Heflin offers songs from '50s tunes, contemporary pop, and originals, at 11 p.m. Singer/comedienne Nan Mason, 7/14, 21, and 28, at 11. Singer Joyce Lyons, Wed.–Sat. at 8:30, 7/17–20. No credit cards.

HANRATTY'S—1754 Second Ave., 289-3200. Thru 7/13, Dick Wellstood. 7/16–20, 23–27, Judy Carmichael. AE.

JOES PIER 52—163 W. 52nd St., 245-6652. Jazz singer/pianist Teddy Robinson, Mon.–Sat. 8–1 a.m. AE,CB,DC,MC,V.

JOLSONS—400 W. 42nd St., 564-0004. Continental/American restaurant featuring singer-pianist Ruth Wentlind every Mon.–Wed. 7–midnight, Scott Berry takes over Thurs.–Sat. 8–1 a.m. AE, CB, DC, MC, V.

LA CAMELIA—225 E. 58th St., 751-5488. Elegant Italian restaurant. Singer-pianist Daniel Nye, Mon.–Sat. 10–2 a.m. AE,MC,V.

LES TUILERIES—40 Central Park South, 832-3835. *Art-deco restaurant/piano-bar with singer-pianist-composer* Ann Hampton Callaway performing every Tues.–Sat. from 9:30–1:30 a.m. AE,CB,DC,MC,V.

LE VERT GALANT—109 W. 46th St., 382-0022. Great French restaurant. Singer-pianist Don Tabor, Thurs.–Sat., from 7 p.m. AE,CB,DC,MC,V.

THE MAESTRO—58 W. 65th St., 787-5990. Split-level continental restaurant with singer-pianist Larry Woodard playing everything from jazz to classical music, and Porter to Puccini, Tues.–Sat. from 8 p.m. AE,MC,V.

MORTIMER'S—75th & Lexington Ave., 861-2481. *Good-looking room, with pianist Frank Owens,* Tues.–Sat. 11:30 to closing. AE,DC.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Restaurant/piano bar with Tom Booth playing Tues.–Sat. from 8 p.m. Sun. & Mon., Peter Wright takes over. AE,CB,DC,MC,V.

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Tues., Rebecca Koborie. Wed. & Sat., Bobbi Miller. Thurs., Bucky Bucholtz. Fri., Charlene Bryant. Music from 8. AE,DC,MC,V.

RADIO HIGHLIGHTS

Wed., July 10

3:00/WNCN—Schubert: Klavierstucke #2 in E-Flat, Op. posth.; **Saint-Saens:** Cto for Cello #1 in a, Op. 33.

WNYC—Leon: Haiku; **Ortiz-Alvarado:** 129 E. 107th Street.

4:00/WNYC—Composers in Concert. **Schoenberg:** Ode to Napoleon Bonaparte; **Gerber:** String Qt #1.

4:04/WQXR-AM/FM—Schubert: Rondo in A for Violin & Strings; **Ravel:** Introduction & Allegro; **Beethoven:** The Creatures of Prometheus: Ov.

5:00/WNCN—J. C. Bach: Sym in B-flat, Op. 18, #2; **Scriabin:** Sonata for Piano #5 in F-Sharp, Op. 53.

6:00/WNCN—Mozart: Sym in F; **Tansman:** Pour les Enfants.

7:00/WNYC—Paray: Sept melodies; **Poulenc:** Clarinet Sonata.

7:03/WQXR-AM/FM—Avison: Cto Grosso #10 in D; **Weber:** Concertino in e for Horn & Orch; **Britten:** Soirees Musicales.

8:00/WNCN—Live From Lincoln Center: Mostly Mozart Meets Salieri. With pianist Horatio Gutierrez, soprano Elly Ameling, the Mostly Mozart Festival Orch, conducted by Gerard Schwarz. **Mozart:** Symphony; Cto for Piano #24 in c; **Salieri:** Sym in D, "Veneziana." Simulcast in stereo with WNET-TV/Channel 13.

WNYC—The Frick Collection. The Fitzwilliam String Quartet. **Faure:** Qt in e, Op. 121; **Puccini:** I Cristantemi; **Beethoven:** Grosse Fuge in B-Flat, Op. 133; **Borodin:** String Qt #2.

8:06/WQXR-AM/FM—Beethoven: Leonore Ov #1; **Bartok:** Violin Cto #2.

9:06/WQXR-AM/FM—McGraw-Hill Young Artists Showcase; with host Robert Sherman.

Thurs., July 11

3:00/WNCN—Handel: Solomon: Ov; **Beethoven:** Sonata for Piano #7 in D, Op. 10.

WNYC—A tribute to the violinist Johanna Martzy.

4:04/WQXR-AM/FM—Haydn: Sym #16 in B-Flat; **Rimsky-Korsakov:** Russian Easter Ov; **Corelli:** Trumpet Sonata in D.

5:00/WNCN—Cimarosa: Cto for Oboe & Strings in C; **Corelli:** Cto Grosso in F, Op. 6, #12; **Chopin:** Ballade #4 in f, Op. 52.

6:00/WNCN—Mozart: Minuets; **Albinoni:** Cto in C, Op. 10, #3.

7:03/WQXR-AM/FM—Gluck: Armide: Musette; Orfeo ed Eurydice: Dance of the Spirits; **Wiren:** Serenade for Strings, Op. 11; **Strauss:** Mein Lebenslauf is Lieb und Lust.

7:05/WNYC—Rodgers: On Your Toes—Slaughter on Tenth Avenue; **Koussevitzky:** Double Bass Cto; **Mozart:** "L'Amero, saro costante."

8:00/WNCN—Mozart: Marriage of Figaro, Ov; **Handel:** Messiah: Part I: Highlights.

WNYC—Concertgebouw Orchestra. Bernard Haitink, conductor. **Mozart:** Piano Cto in G; **Bruckner:** Sym #6.

8:06/WQXR-AM/FM—Hummel: Trumpet Cto in E-Flat; **Poulenc:** Gloria.

9:00/WNCN—AT&T Presents Carnegie Hall Tonight. John Rubinstein, host. Margaret Price, soprano and Graham Johnson, pianist. **R. Strauss:** Cacilie, Op. 27, #2; Du meines Herzens Kronelein, Op. 21, #2; **Mahler:** Five Ruckert Lieder.

Fri., July 12

3:00/WNCN—Debussy: Preludes, Book I: Minstrels; **Tchaikovsky:** Sym #6 in b, Op. 74, "Pathetique."

WNYC—Chavez: Piano Cto; **Ginastera:** Cantata para America Magica; **Villa-Lobos:** The Surprise Box.

4:04/WQXR-AM/FM—L. Mozart: Sinfonia di Caccia in G; **Vaughan Williams:** The Lark Ascending; **Reznicek:** Donna Diana: Ov.

5:00/WNCN—Rossini: Woodwind Qt #4 in B-Flat; **Vivaldi:** Cto for Violin in D, Op. 8, #11.

6:00/WNCN—Chopin: Scherzo #1 in b, Op. 20; **Schumann:** Fantasiestucke for Clarinet & Piano, Op. 73; **Rachmaninoff:** Symphonic Dance, Op. 45, #1.

7:00/WNYC—San Francisco Opera: Wagner's Ring Cycle. Das Rheingold. Edo de Waart conducts with the production directed by Nikolaus Hehnhoff. With Eva Marton, Gwyneth Jones, Helga Dernesch, Hanna Schwarz, Rene Kollo, Peter Hofman, William Lewis, Helmut Pampuch, Walter Berry, Thomas Stewart, Jmaes Morris.

7:03/WQXR-AM/FM—Bax: Summer Music; **Handel:** Water Music, Suite #2; **Granados:** La Maya de Goya.

8:00/WNCN—Debussy: Images, Book 2: Poissons d'or; **Vaughan Williams:** Fantasia on a Theme by Tallis.

8:06/WQXR-AM/FM—Mozart: Sym #24 in B-Flat; **Tchaikovsky:** Violin Cto in D, Op. 35.

9:00/WNCN—Various: Guitar Works; **Chopin:** Fantasy on Polish Airs in A, Op. 13; **Hotteterre:** Suite in D.

Sat., July 13

9:05 a.m./WQXR-AM/FM—Chopin: Impromptu #3 in G-Flat, Op. 51; **Schumann:** Fantasia in C; **Chopin:** Bolero in c.

10:00 a.m./WNCN—Clementi: Sym #2 in D, Op. 18; **Butterworth:** Banks of Green Willow.

10:04 a.m./WQXR-AM/FM—Schubert: Rosamunde: Entr'acte #3; **Albinoni:** Sonata for Strings in g, Op. 2, #6.

11:00 a.m./WNCN—Bach: Orchestral Suite #1 in C; **Rossini:** La Cenerentola.

11:05 a.m./WQXR-AM/FM—Lully: Suite for Trumpets, Kettledrums & Oboes; **Beethoven:** Sym #7 in A; **Sibelius:** King Christian II, Suite: Ballade.

12:00/WNYC—Library of Congress Chamber Music. The Fujiwara-Graham-Rudiakov String Trio. **Fine:** Fantasia for String Trio; **Beethoven:** String Trio in G, Op. 9, #1; **Schumann:** Piano Qt in E-Flat, Op. 47.

12:05/WQXR-AM/FM—Bach: Sonata in c for Flute & Harpsichord.

2:00/WNCN—Waterloo Festival. With cellist Janos Starker, the Waterloo Festival Orch, conducted by Gerard Schwarz.

2:05/WQXR-AM/FM—Saturday Afternoon at the Opera. **Wagner:** Das Rheingold (Adam, Schreier, Nimsgern, Wenkel, Minton, Dresden State Orch/Janowski).

4:00/WNCN—Borodin: Prince Igor: Polovtsian Dances; **Glazounov:** Cto for Saxophone in E-Flat, Op. 109; **Rachmaninoff:** Caprice bohemien, Op. 12.

5:05/WQXR-AM/FM—Music Mountain Chamber Music Series.

6:00/WNCN—Stanley: Cto Grosso in D, Op. 2, #1; **Purcell:** Abdelazer: Instrumental Music; **Smetana:** Ma Vlast.

7:00/WNCN—Anniversary Concert. Vladimir Ashkenazy, Wanda Landowska and Gian-Carlo Menotti. **Handel:** Suite for Harpsichord #2 in F; **Menotti:** Sebastian Suite: Barcarolle.

8:00/WNCN—Artist's Image. Sviatoslav Richter, pianist. **Beethoven:** Cto for Piano #3 in c, Op. 37; **Chopin:** Scherzo #2 in b-flat, Op. 31.

9:00/WKCR—Opera Topics. Lorenzo Alvary's report on the "Francisco Vinas" International Singing Competition in Barcelona, Spain.

WNCN—Saturday Night Opera. **Verdi:** La Traviata (Sutherland, Jones, Pavarotti, Manuguerra, Nat'l Phil Orch/Bonynge).

9:04/WQXR-AM/FM—The Cleveland Orchestra. Christoph von Dohnanyi, conductor. With violinist Shlomo Mintz.

9:30/WKCR—Italian Divas of the Fifties. Stefan Zucker, host. **Verdi:** Attila (Mancini, Penno, Guelfi, Tajo/Giulini).

Sun., July 14

9:04 a.m./WQXR-AM/FM—Tchaikovsky: Serenade in C for Strings; **Mozart:** Qnt in E-Flat for Piano & Wind Instruments; **Telemann:** Water Music.

10:00 a.m./WNCN—Classic Guitar. **Albeniz:** Suite espagnola: Sevilla; **Sor:** Variations on a Theme by Mozart, Op. 9.

WNYC—Music for Bastille Day.

11:00 a.m./WNCN—Tchaikovsky: Serenade melancolique in b-flat, Op. 26; **Brahms:** Intermezzo in C, Op. 119, #3.

12:00/WNYC—Chamber Music Society of Lincoln Center. **Haydn:** Notturno #1 for Winds, Strings & Continuo in C; **Stravinsky:** Two Poems of Balmont & Three Japanese Lyrics.

1:00/WNCN—Milwaukee Symphony. Lukas Foss, conductor. With violinist Elmar Oliveira. **Bartok:** Suite #1, Op. 3; **Mozart:** Cto for Violin #3 in G; **Mendelssohn:** Sym #5 in d, Op. 107, "Reformation."

2:00/WNYC—Special: Satyagraha. The world broadcast premiere of the new CBS Masterworks recording of Philip Glass's 1981 opera on the life of Mohandas K. Ghandi. Performed by the New York City Opera Orchestra, conducted by Christopher Keene.

3:04/WQXR-AM/FM—New York Philharmonic. Zubin Mehta, conductor. With pianist Gavin Martin, violinist Charles Rex, violinist Kenneth Gordon. **Brahms:** Sym #4 in e, Op. 98; **Bach:** Cto for Two Violins in d; **Beethoven:** Cto #3 in c, Op. 37.

5:00/WNCN—Schubert: Sym #8 in b, "Unfinished"; **Haydn:** Piano Trio in e.

6:00/WNYC—St. Louis Symphony. Erich Leindorf, conductor. **Mozart:** Sym #41 in C, "Jupiter"; **Stravinsky:** Le Sacre du Printemps.

7:00/WNCN—Anniversary Concert. Van Cliburn, Kirsten Flagstad and Ottorino Respighi. **Respighi:** Feste Romane; **Grieg:** Songs; **Brahms:** Intermezzi, Op. 117, #1–3.

8:00/WNYC—Pipedreams. An American Potpourri. Works by **Ives, MacDowell, Binham, Hanson, Persichetti, Albright and Buck,** performed by Andrew Davis.

8:06/WQXR-AM/FM—Delta Opera House. **Weber:** Euryanthe (Norman, Gedda, Krause, Vogel, Dresden State Orch/Janowski).

Mon., July 15

3:00/WNCN—Vaughan Williams: Cto Grosso; **Suk:** Qt in B-Flat, Op. 11.

4:04/WQXR-AM/FM—Bax: Tintagel; **Bach:** Brandenburg Cto #3 in G; **Dvorak:** Legend #10 in B-Flat.

5:00/WNCN—Biber: Partita #5; **Albeniz:** Iberia, Book I: El Corpus en Sevilla.

6:00/WNCN—Beethoven: Variations on an Original Theme in F, Op. 34; **Mattheson:** Sonata for Recorder & Flute in a.

7:00/WNYC—Schuman: American Festival Ov; **Morris:** Phases; Oscar Peterson plays original jazz compositions.

7:03/WQXR-AM/FM—Telemann: Cto in F; **Mozart:** Serenade in D; **Strauss:** Die Fledermaus: Quadrille.

8:00/WNCN—Caldara: Sonata for Violin & Harpsichord in F; **Kreutzer:** Das Nachtlager von Granada: Ov.

WNYC—Bach Gesellschaft. Cto in d for Harpsichord & Strings; Sonata for Flute & Harpsichord in b (Norell, Nagata, Kiesewetter, Lancaster, Weller, Davis, Siebert).

8:06/WQXR-AM/FM—Handel: Cto #2 in F for 2 Wind Bands & Strings; **Saint-Saens:** Violin Cto #3 in b, Op. 61.

9:00/WNCN—Great Concerts from the Y. Recorded at the 92nd Street Y. Jorge Bolet, pianist. **Mendelssohn:** Fantasy in f-sharp, Op. 28, "Sonate ecossaise"; **Schumann:** Fantasy in C, Op. 17.

WNYC—Ravel: Piece en forme de habanera.

9:06/WQXR-AM/FM-The Boston Symphony Orchestra. Andrew Davis, conductor. With baritone Richard Stilwell and the Tanglewood Festival Chorus. **Knussen:** Sym #3; **Delius:** Sea Drift; **Vaughan Williams:** Sym #2.

Tues., July 16

3:00/WNCN—Khachaturian: Sym #3; **Rachmaninoff:** Etudes-Tableaux, Op. 39.

WNYC—Boulez: Marteau sans maitre: **Stockhausen:** Song of the Youths; **Ferrari:** Presque rien.

4:04/WQXR-AM/FM—Handel: Cto #1 in B-Flat for 2 Wind Bands & Strings; **Tchaikovsky:** Meditation; **Mozart:** Cosi fan tutte: Ov.

5:00/WNCN—Schubert: Sonata for Piano in A-Flat; **Boccherini:** Sym in F, Op. 35, #4; **Rodrigo:** Musica para un Jardin.

6:00/WNCN—Telemann: Sonata for 2 Flutes in A, Op. 2, #5; **Spohr:** Sonata for Violin.

7:03/WQXR-AM/FM—Pergolesi: Concertino #4 in f; **Mendelssohn:** String Sym #10 in b; **Gershwin:** Porgy and Bess: Good Mornin' Sister.

7:05/WQXR-AM/FM—Respighi: Church Windows; **Vivaldi:** The 4 Seasons: Autumn.

8:00/WNCN—Bach: Sonata for Viola da Gamba; **Haydn:** Variations in f.

WNYC—New Music Los Angeles. **Boulez:** Rituel; **Webern:** Five Pieces, Op. 10; **Berg:** Three Pieces for Orch, Op. 6.

8:06/WQXR-AM/FM—R. Strauss: Don Juan; **Haydn:** Sym #92 in G, "Oxford."

9:00/WNCN—Bach: Partita for Harpsichord #1 in B-Flat; **Benjamin:** Cto for Harmonica.

Unless otherwise indicated, all times are p.m. and all stations are FM.

TELEVISION

Daytime, July 10–12 and 15–16

❷ WCBS
212-975-4321
❹ WNBC
212-664-4444
❺ WNEW
212-535-1000
❼ WABC
212-887-7777
❾ WOR
212-764-7000
⓫ WPIX
212-949-1100
⓭ WNET
212-560-2000
㉑ WLIW
516-454-8866
㉛ WNYC
212-669-7800
Ⓗ HOME BOX OFFICE
212-484-1100
Ⓝ UPTOWN
212-942-7200
Ⓢ SHOWTIME
212-708-1600
Ⓦ WOMETCO (WHT)
800-222-6700

Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
❷ Daybreak
❹ Today in New York
❺ New Zoo Revue
❼ World News This Morning
❾ Jimmy Swaggart
⓫ Civic Programming (except Mon)
Mon/Tom and Jerry
Ⓗ Mon/**Movie:** Rascals and Robbers—The Secret Adventures of Tom Sawyer and Huck Finn

6:30
❷ ❹ News
❺ Groovie Ghoulies
❾ 700 Club
⓫ Great Space Coaster
Ⓗ Fri/The Banana Splits in Hocus Pocus Park
Ⓢ Thu/The Wizard of Oz
Fri/A Far Out Fourth
Mon/Noah's Animals
Tue/**Movie:** Goldy: The Last of the Golden Bears

6:40
Ⓗ Thu/**Movie:** The Camel Boy

7:00
❷ Morning News
❹ Today
❺ Fat Albert and the Cosby Kids
❼ Good Morning America
⓫ Pink Panther
Ⓗ Wed/Fraggle Rock (cc)
Tue/The Banana Splits in Hocus Pocus Park
Ⓢ Wed/Ali Baba's Revenge
Fri/Star Spangled Country Party
Mon/**Movie:** Gandhi (cc)

7:30
❺ Plastic Man
❾ Straight Talk
⓫ Scooby Doo
Ⓗ Wed/Emma and Grandpa: Summer
Fri/King of the Beasts
Ⓢ Thu/Have You Ever Been Ashamed of Your Parents?

8:00
❺ Woody Woodpecker
⓫ Voltron
Ⓗ Wed/**Movie:** Sahara
Thu/**Movie:** Highpoint
Fri/**Movie:** T.A.G.—The Assassination Game
Mon/**Movie:** Yor, the Hunter From the Future
Tue/**Movie:** Hot Stuff
Ⓢ Wed/**Movie:** The Neverending Story (cc)
Tue/Star Spangled Country Party

8:30
❺ Flintstones
❾ Romper Room
⓫ Superfriends
Ⓢ Thu/**Movie:** Top Secret (cc)
Fri/**Movie:** The Wild Pony

9:00
❷ All New Let's Make a Deal
❹ Donahue
❺ Brady Bunch
❼ Morning Show
⓫ Happy Days
Ⓦ Wed/**Movie:** Joy of Sex
Thu/**Movie:** Firestarter
Mon/**Movie:** Dynamite Chicken
Tue/**Movie:** Now and Forever

9:15
Ⓦ Fri/**Movie:** Cross Country

9:30
❷ Anything for Money
❺ Gilligan's Island
❾ Flying Nun
⓫ Laverne & Shirley
Ⓗ Thu/**Movie:** Siege
Fri/**Movie:** The Natural (cc)
Mon/**Movie:** Chattanooga Choo Choo
Tue/Video Jukebox Special

10:00
❷ $25,000 Pyramid
❹ Silver Spoons
❺ Bionic Woman
❾ Gidget
⓫ Odd Couple
Ⓗ Wed/**Movie:** Flash Gordon
Tue/**Movie:** Fedora
Ⓢ Wed/**Movie:** Desperate Search
Thu/**Movie:** Cimarron
Fri/**Movie:** Easy to Love
Tue/**Movie:** Rose Marie

10:30
❷ Press Your Luck
❹ Sale of the Century
❼ Comedy Take
❾ Partridge Family
⓫ Family
Ⓢ Mon/**Movie:** Cynara
Ⓦ Wed/**Movie:** The Natural

11:00
❷ Price Is Right
❹ Wheel of Fortune
❺ Carol Burnett
❼ Angie
❾ Bewitched
Ⓦ Thu/**Movie:** The Hollywood Knights
Fri/**Movie:** Risky Business
Mon/**Movie:** Friday the 13th—The Final Chapter
Tue/**Movie:** Carmen

11:30
❹ Scrabble
❺ Rituals
❼ All-Star Blitz
❾ I Dream of Jeannie
⓫ Best Talk in Town
Ⓗ Thu/Not *Necessarily* the News
Mon/Ray Bradbury Theater: The Crowd
Ⓢ Wed/The Man That Corrupted Hadleyburg

12 NOON
❷ Body Language
❹ Super Password
❺ Midday
❼ Ryan's Hope
❾ ⓫ News
Ⓗ Wed/**Movie:** Conan the Destroyer (cc)
Thu/**Movie:** Fedora
Fri/**Movie:** The Neverending Story (cc)
Mon/**Movie:** Mr. Mom
Tue/**Movie:** Flash Gordon
Ⓢ Fri/**Movie:** The Last Starfighter
Mon/**Movie:** The Neverending Story (cc)
Tue/**Movie:** Top Secret (cc)

12:30
❷ Young and the Restless
❹ Search for Tomorrow
❼ Loving
⓫ Wed/**Movie:** Angel and the Badman (1947). John Wayne, Gail Russell.
Thu/**Movie:** Guadalcanal Diary (1943). Anthony Quinn, Lloyd Nolan.
Fri/**Movie:** Broken Lance (1954). Spencer Tracy, Richard Widmark.
Mon/**Movie:** The Fighting Seabees (1944). John Wayne, Susan Hayward.
Tue/**Movie:** Flying Tigers (1942). John Wayne, Paul Kelly.
Ⓢ Wed/**Movie:** Master Harold and the Boys
Thu/**Movie:** Gandhi (cc)

1:00
❹ Days of Our Lives
❺ Hour Magazine
❼ All My Children
❾ Wed/**Movie:** Exodus (1960). Paul Newman, Eva Marie Saint. Part II.
Thu/**Movie:** Torn Curtain (1966). Paul Newman, Julie Andrews. Andrews in a Hitchcock film?
Fri/**Movie:** The Secret War of Harry Frigg (1968). Paul Newman, Sylva Koscina. No friggin' way.
Mon/**Movie:** The Fly (1958). David Hedison, Vincent Price. Hollywood meets Kafka.
Tue/**Movie:** Mission Stardust (1968). Essy Persson, Lang Jeffries.
Ⓦ Wed/**Movie:** Get Crazy
Thu/**Movie:** Friday the 13th—The Final Chapter
Fri/**Movie:** Porky's II: The Next Day
Mon/**Movie:** Testament
Tue/**Movie:** Firestarter

1:30
❷ As the World Turns
Ⓗ Mon/**Movie:** The Right Stuff (cc)
Ⓢ Tue/**Movie:** Cimarron

2:00
❹ Another World
❺ News Headlines
❼ One Life to Live
Ⓗ Wed/**Movie:** Touched by Love
Thu/Video Jukebox
Fri/Yesteryear . . . 1969
Tue/**Movie:** T.A.G.—The Assassination Game
Ⓢ Wed/**Movie:** It's a Date
Fri/Star Spangled Country Party
Mon/**Movie:** The Wild Pony

2:15
❺ Popeye

2:30
❷ Capitol
⓫ Munsters
Ⓗ Thu/**Movie:** Mr. Mom

3:00
❷ Guiding Light
❹ Santa Barbara
❺ Inspector Gadget
❼ General Hospital
❾ Hawaii Five-O
⓫ Superfriends
Ⓗ Fri/**Movie:** Yor, the Hunter From the Future
Ⓦ Wed/**Movie:** Joy of Sex
Thu/**Movie:** Firestarter
Fri/**Movie:** Cross Country
Mon/**Movie:** Dynamite Chicken
Tue/**Movie:** Now and Forever

3:30
❺ Woody Woodpecker & Bugs Bunny
⓫ Heathcliff
Ⓗ Tue/**Movie:** The Camel Boy
Ⓢ Fri/Righteous Apples

4:00
❷ Rockford Files
❹ Love Connection
❺ He-Man and the Masters of the Universe
❼ Jeopardy
❾ Joker's Wild
⓫ Voltron
⓭ Sesame Street (cc)
Ⓗ Wed/Fraggle Rock (cc)
Thu/**Movie:** Rascals and Robbers
Ⓢ Wed/Ali Baba's Revenge
Fri/**Movie:** The Wild Pony
Mon/Noah's Animals

4:05
Ⓢ Thu/Have You Ever Been Ashamed of Your Parents?
Tue/**Movie:** Goldy: The Last of the Golden Bears

4:30
❹ People's Court
❺ Batman
❼ Divorce Court
❾ Tic Tac Dough
⓫ Laverne & Shirley
Ⓗ Wed/Emma and Grandpa: Summer
Fri/The Banana Splits in Hocus Pocus Park
Ⓢ Mon/Have You Ever Been Ashamed of Your Parents?

4:45
Ⓦ Fri/**Movie:** Never Say Never Again

5:00
❷ ❹ ❼ News
❺ Dukes of Hazzard
❾ Dating Game
⓫ Little House on the Prairie
⓭ Reading Rainbow (cc)
Ⓗ Wed/The Banana Splits in Hocus Pocus Park
Mon/Life on Earth: Invasion of the Land
Tue/Yesteryear . . . 1969
Ⓢ Wed/The Man That Corrupted Hadleyburg
Thu/The Wizard of Oz
Ⓦ Wed/**Movie:** Smokey and the Bandit Part 3
Thu/**Movie:** Tex
Mon/**Movie:** Little Boy Lost
Tue/**Movie:** Hans Christian Andersen

5:30
❾ Newlywed Game
⓭ Everybody Here
Ⓗ Fri/Fraggle Rock (cc)
Ⓢ Fri/A Far Out Fourth
Mon/Righteous Apples

Evening, July 10–12 and 15–16

Wed., July 10

6:00
❷ ❹ ❼ News
❺ What's Happening
❾ Police Woman
⓫ Private Benjamin
⓭ New Jersey Nightly News
㉑ How to Play the Piano Despite Years of Lessons
㉛ World Chronicle
Ⓗ **Movie:** The Tender Trap
Ⓢ **Movie:** The Neverending Story (cc)

6:30
❺ One Day at a Time
⓫ Benson
⓭ Nightly Business Report
㉑ Under Sail (cc)
㉛ City Comment

6:45
㉛ News From City Hall

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Sale of the Century
⓫ Jeffersons
⓭ MacNeil/Lehrer NewsHour
㉑ Doctor Who
㉛ Working Women
Ⓦ **Movie:** The Natural

7:30
❷ Wheel of Fortune
❹ Family Feud
❺ Archie Bunker's Place
❼ Entertainment Tonight
❾ Bosom Buddies
⓫ News
㉑ Long Island Report
㉛ Dr. Who

8:00
❷ Charles in Charge
❹ Highway to Heaven
❺ PM Magazine
❼ Fall Guy (cc)
❾ News
⓫ Solid Gold Salutes the Songs of Summer
⓭ Great Performances—Live From Lincoln Center: Mostly Mozart Meets Salieri. Stereo simulcast over WNYC-FM.
㉑ Nanny
㉛ Video Music Box
Ⓗ **Movie:** Foxes
Ⓝ **Movie:** Nostalghia
Ⓢ **Movie:** Master Harold and the Boys

8:30
❷ E/R
❺ Carol Burnett
❾ House Calls

9:00
❷ **Movie:** Coming Out of the Ice. John Savage, Willie Nelson. Based on a true story of an American

enduring 18 years of torture in Siberia.
❹ Facts of Life
❺ Merv Griffin
❼ Dynasty (cc)
❾ **Movie:** Perilous Voyage (1976). Michael Parks, William Shatner.
㉑ The Fall and Rise of Reginald Perrin
㉛ Heart of the Dragon

9:30
❹ Double Trouble
㉑ Butterflies
Ⓢ **Movie:** Little Darlings
Ⓦ **Movie:** Class

10:00
❹ St. Elsewhere
❺ ⓫ News
❼ Hotel (cc)
⓭ Marcel Marceau
㉑ Monty Python
㉛ The Military and the News Media
Ⓗ **Movie:** Class
Ⓝ **Movie:** Falasha

10:30
㉑ Sweet Sixteen

11:00
❷ ❹ ❼ News
❺ WKRP in Cincinnati
❾ Bizarre
⓫ Odd Couple
⓭ MacNeil/Lehrer NewsHour
㉑ Nightly Business Report
㉛ Switch On Japan

11:15
Ⓦ **Movie:** Ladies' Night

11:30
❷ Night Heat
❹ Tonight Show
❺ Kojak
❼ Nightline
❾ Hawaii Five-O
⓫ Honeymooners
㉑ Long Island Report
Ⓢ **Movie:** Felicity

11:45
Ⓗ **Movie:** Conan the Destroyer (cc)

12 **MIDNIGHT**
❼ Eye on Hollywood
⓫ Star Trek
⓭ Lifeline (cc)
Ⓝ **Movie:** One Potato, Two Potato

12:30
❹ David Letterman
❺ Naked City
❼ New $100,000 Name That Tune
❾ Best of Saturday Night Live
Ⓦ **Movie:** Joy of Sex

12:40
❷ McCloud

1:00
❼ **Movie:** Pickup on 101 (1972). Jack Albertson, Martin Sheen.
❾ Joe Franklin
⓫ Barney Miller

1:05
Ⓢ Rick and Bob Report

1:30
❹ ⓫ News

1:35
Ⓗ **Movie:** Flash Gordon
Ⓢ **Movie:** The Neverending Story (cc)

1:40
❺ Hogan's Heroes

2:00
❷ News
❹ Sally Jessy Raphaël
❾ **Movie:** Yellow Sky (1948). Gregory Peck, Anne Baxter.
⓫ Solid Gold Salutes the Songs of Summer
Ⓦ **Movie:** Get Crazy

2:10
❺ **Movie:** Wild and Wooly (1978). Susan Bigelow, Chris DeLisle.

2:30
❹ Ben Casey

3:15
Ⓢ **Movie:** Master Harold and the Boys

3:30
❹ Ben Casey
Ⓗ The Detroit Comedy Jam
Ⓦ **Movie:** Smokey and the Bandit Part 3

4:00
❾ Joe Franklin
⓫ Abbott and Costello

4:30
❹ Here's Lucy
⓫ Biography: Joseph Goebbels
Ⓗ **Movie:** The Amityville Horror

5:00
❹ Here's Lucy
❾ News
⓫ Life of Riley
Ⓢ The Man That Corrupted Hadleyburg

5:30
❹ Twenty-Minute Workout
❼ Morning Stretch
⓫ News

Thu., July 11

6:00
❷ ❹ ❼ News
❺ What's Happening
❾ Police Woman
⓫ Private Benjamin
⓭ New Jersey Nightly News
㉑ Rod & Reel
㉛ Why in the World
Ⓗ **Movie:** You Light Up My Life

6:30
❺ One Day at a Time
⓫ Benson
⓭ Nightly Business Report
㉑ Roughing It
㉛ City Comment
Ⓢ **Movie:** Top Secret (cc)

6:45
㉛ News From City Hall

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Sale of the Century
⓫ Jeffersons
⓭ MacNeil/Lehrer NewsHour
㉑ Doctor Who
㉛ Innovation
Ⓦ **Movie:** Up in Arms

7:30
❷ Wheel of Fortune
❹ Family Feud
❺ Archie Bunker's Place
❼ Entertainment Tonight
❾ Bosom Buddies
⓫ News
㉑ Long Island Report
㉛ Dr. Who
Ⓗ Video Jukebox Special

8:00
❷ Magnum, P.I.
❹ Cosby Show
❺ PM Magazine
❼ **Movie:** The Competition (1980). Richard Dreyfuss, Amy Irving.
❾ News
⓫ **Baseball:** Texas Rangers vs. Yankees
⓭ Currents—Looking Out for Number One: Ethic of the '80s
㉑ Austin City Limits—Jerry Lewis/Delbert McClinton
㉛ Video Music Box
Ⓗ **Movie:** Highpoint
Ⓝ **Movie:** Diary of a Chambermaid
Ⓢ **Movie:** The Pope of Greenwich Village

8:30
❹ Family Ties
❺ Carol Burnett
❾ **Baseball:** Mets vs. Houston Astros

9:00
❷ Simon & Simon
❹ Cheers
❺ **Special:** Time Travel
⓭ Mystery!—Reilly: Ace of Spies (cc)
㉑ Heatwave
㉛ Happy Jazz
Ⓦ **Movie:** The Hollywood Knights

9:30
❹ Night Court
㉑ This Old House (cc)
Ⓗ Not *Necessarily* the News

10:00
❷ Knots Landing
❹ Hill Street Blues
❺ News
❼ 20/20 (cc)
⓭ Intercom. Conversation with Jesse Jackson.
㉑ Happy Jazz
㉛ Tony Brown's Journal
Ⓗ **Movie:** Losin' It
Ⓝ **Movie:** The Devils Playground
Ⓢ Brothers (cc)

10:30
⓫ News
㉛ America's Black Forum
Ⓢ Bizarre 21 (cc)

11:00
❷ ❹ ❼ News
❺ WKRP in Cincinnati
❾ Bizarre
⓫ Odd Couple
⓭ MacNeil/Lehrer NewsHour
㉑ Nightly Business Report
㉛ Switch On Japan
Ⓢ **Movie:** Purple Rain (cc)
Ⓦ **Movie:** Irresistible

11:30
❷ New Avengers
❹ Tonight Show
❺ Kojak
❼ Nightline
❾ Racing From Roosevelt
⓫ Honeymooners
㉑ Long Island Report

11:45
Ⓗ **Movie:** The Exterminator

12 **MIDNIGHT**
❼ Eye on Hollywood
❾ Hawaii Five-O
⓫ Star Trek
⓭ Masterpiece Theatre—The Citadel (cc)
Ⓝ **Movie:** The Phantom of Liberty

12:30
❹ David Letterman
❺ Naked City
❼ New $100,000 Name That Tune

12:40
❷ **Movie:** The Bermuda Depths (1978). Burl Ives, Leigh McCloskey.

1:00
❼ **Movie:** J. W. Coop (1971). Cliff Robertson, Cristina Ferrare.
❾ Joe Franklin
⓫ Barney Miller
Ⓢ **Movie:** Richard Pryor Here and Now (cc)
Ⓦ **Movie:** Friday the 13th—The Final Chapter

1:30
❹ ⓫ News
Ⓗ **Movie:** Circle of Iron

1:40
❺ Hogan's Heroes

2:00
❷ News
❹ Sally Jessy Raphaël
❾ **Movie:** Cattle Queen of Montana (1954). Barbara Stanwyck, Ronald Reagan.
⓫ Lifestyles of the Rich and Famous

2:10
❺ **Movie:** A Midsummer Night's Dream (1935). James Cagney, Mickey Rooney. Cagney is Shakespeare's Bottom.

2:30
❹ Ben Casey

2:45
Ⓢ **Movie:** Hanna K.

3:00
⓫ Children in Crisis
Ⓦ **Movie:** Firestarter

3:15
Ⓗ **Movie:** Up the Creek

3:30
❹ Ben Casey

4:00
❾ Joe Franklin
⓫ Abbott and Costello

4:30
❹ Here's Lucy
⓫ Biography: Eleanor Roosevelt

4:45
Ⓢ **Movie:** Top Secret (cc)

4:55
Ⓗ **Movie:** Mr. Mom

5:00
❹ Here's Lucy
❾ News
⓫ It's Your Business

5:30
❹ Twenty-Minute Workout
❼ Morning Stretch
⓫ News

Fri., July 12

6:00
❷ ❹ ❼ News
❺ What's Happening
❾ Police Woman
⓫ Private Benjamin
⓭ New Jersey Nightly News
㉑ Motorweek
㉛ Tony Brown's Journal
Ⓗ **Movie:** Hot Stuff
Ⓢ **Movie:** The Last Starfighter

6:30
❺ One Day at a Time
⓫ Benson
⓭ Nightly Business Report
㉑ Victory Garden
㉛ City Comment

6:45
㉛ News From City Hall

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Sale of the Century
⓫ Jeffersons
⓭ MacNeil/Lehrer NewsHour
㉑ Doctor Who
㉛ Why in the World
Ⓦ **Movie:** Beat Street

7:30
❷ Wheel of Fortune
❹ Family Feud
❺ Archie Bunker's Place
❼ Entertainment Tonight
❾ Bosom Buddies
⓫ News
㉑ Long Island Report
㉛ Dr. Who
Ⓗ Ray Bradbury Theater: The Crowd

8:00
❷ Dukes of Hazzard
❹ Codename: Foxfire
❺ PM Magazine
❼ Webster (cc)
❾ News
⓫ **Baseball:** Texas Rangers vs. Yankees
⓭ Washington Week in Review
㉑ Nature (cc)
㉛ Video Music Box
Ⓗ **Movie:** Risky Business
Ⓝ **Movie:** The Decline of Western Civilization
Ⓢ **Movie:** Joy of Sex

8:30
❺ Carol Burnett
❼ Comedy Factory
❾ **Baseball:** Mets vs. Houston Astros
⓭ Wall $treet Week

9:00
❷ **Movie:** Hear No Evil. Gil Gerard, Bernie Casey. Detective goes deaf after gang murder attempt.
❺ Star Search
❼ Benson (cc)
⓭ Great Performances—The Life of Verdi (cc)
㉑ **Movie:** Transatlantic Tunnel (1935). Richard Dix, Leslie Banks.
㉛ Masterpiece Theatre—The Citadel
Ⓦ **Movie:** Risky Business

9:30
❼ People Do the Craziest Things (cc)
Ⓢ **Movie:** Last Embrace

10:00
❹ Miami Vice
❺ News
❼ Matt Houston (cc)
㉛ Eye on Dance
Ⓗ **Movie:** Purple Rain (cc)
Ⓝ **Movie:** Kamilla

10:30
⓫ News
⓭ The Art of Mosaics
㉑ In Open Air: A Portrait of the American Impressionists
㉛ Looking East

11:00
❷ ❹ ❼ News
❺ WKRP in Cincinnati
❾ Bizarre
⓫ Odd Couple
⓭ **Movie:** My Favorite Blonde (1942). Bob Hope, Madeleine Carroll.
㉑ Nightly Business Report
㉛ Switch On Japan
Ⓦ **Movie:** Fringe Benefits

11:30
❷ **Movie:** Jamaican Gold
❹ Tonight Show
❺ Kojak
❼ Nightline
❾ TV 2000
⓫ Honeymooners
㉑ Long Island Report
Ⓢ Gallagher: The Bookkeeper

11:55
Ⓗ **Movie:** Humongous

12 **MIDNIGHT**
❼ ABC Rocks
⓫ Star Trek
Ⓝ **Movie:** The Asphalt Jungle

12:30
❹ Friday Night Videos
❺ Naked City
❼ New York Hot Tracks
❾ Best of Saturday Night Live
Ⓢ **Movie:** Bachelor Party (cc)
Ⓦ **Movie:** Tangerine

1:00
❾ Hawaii Five-O
⓫ Barney Miller

1:28
❷ Record Guide

1:30
⓫ News

1:35
Ⓗ **Movie:** Porky's II: The Next Day

1:40
❺ Summer Concert Series: Sheena Easton

1:58
❷ **Movie:** The Don Is Dead (1973). Anthony Quinn, Frederic Forrest.

2:00
❹ News
❼ **Movie:** The Terror (1963). Boris Karloff, Jack Nicholson. Yes, Nicholson.
❾ **Movie:** Rocky Mountain (1950). Errol Flynn, Patrice Wymore.
⓫ Solid Gold
Ⓦ **Movie:** Porky's II: The Next Day

2:20
Ⓢ **Movie:** The Divine Nymph

2:30
❹ Sally Jessy Raphaël

2:40
❺ America's Top Ten

3:00
❹ Music City USA
⓫ Kung Fu

3:10
❺ **Movie:** Getting Wasted (1980). Brian Kerwin, Stephen Furst.

3:20
Ⓗ Ray Bradbury Theater: The Crowd

3:30
❹ Ben Casey
❾ **Movie:** Baron of Arizona (1950). Vincent Price, Ellen Drew.
Ⓦ **Movie:** Cross Country

3:45
❼ New $100,000 Name That Tune

3:50
Ⓗ **Movie:** Bachelor Party (cc)

4:00
⓫ Abbott and Costello
Ⓢ **Movie:** Joy of Sex

4:09
❷ Newsmakers

4:30
❹ Hit City
⓫ Biography: Fidel Castro

4:39
❷ **Movie:** The Alien Factor (1978). Don Leifert, Tom Griffith.

5:00
❹ Ben Casey
❾ News
⓫ U.S. Farm Report

5:30
⓫ News
Ⓢ Righteous Apples

5:40
Ⓗ Yesteryear . . . 1969

SOLUTIONS TO LAST WEEK'S PUZZLES

D	I	S	C	R	E	T	E	■	H	A	L	L	O	A
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TELEVISION

Mon., July 15

6:00
②④⑦ News
⑤ What's Happening
⑨ Police Woman
⑪ Private Benjamin
⑬ New Jersey Nightly News
㉑ Woodwright's Shop
㉛ Cityscope
Ⓗ **Movie:** Triumphs of a Man Called Horse
Ⓢ **Movie:** Wuthering Heights

6:30
⑤ One Day at a Time
⑪ Benson
⑬ Nightly Business Report
㉑ This Old House (cc)
㉛ City Comment

6:45
㉛ News From City Hall

7:00
②④⑦ News
⑤ M*A*S*H
⑨ Sale of the Century
⑪ Jeffersons
⑬ MacNeil/Lehrer NewsHour
㉑ Doctor Who
㉛ Brooklyn College Presents
Ⓦ **Movie:** Riddle of the Sands

7:30
② Wheel of Fortune
④ Family Feud
⑤ Archie Bunker's Place
⑦ Entertainment Tonight
⑨ Bosom Buddies
⑪ News
㉑ Long Island Report
㉛ Dr. Who
Ⓗ Fraggle Rock (cc)

8:00
② Scarecrow and Mrs. King
④ **Special:** Comedy Salute to Baseball
⑤ PM Magazine
⑦ Hardcastle and McCormick (cc)
⑨ News
⑪ **Movie:** The Year of Living Dangerously (1983). Mel Gibson, Sigourney Weaver. Australian reporter in politically troubled Philippines must choose between the exclusive and the girl. Familiar but atmospheric, with wonderful performance by Linda Hunt. From *Witness* director Peter Weir.
⑬ Heart of the Dragon (cc)
㉑ Wild America (cc)
㉛ Video Music Box
Ⓗ **Movie:** Chattanooga Choo Choo
Ⓝ **Movie:** Peppermint Soda
Ⓢ **Movie:** Gandhi (cc)

8:30
⑤ Carol Burnett
⑨ House Calls
㉑ Profiles of Nature

9:00
② **Special:** 1985 Miss Universe Pageant
④ **Movie:** Ravagers. Richard Harris, Art Carney.
⑤ Merv Griffin
⑦ **Movie:** Nighthawks (1981). Sylvester Stallone, Billy Dee Williams. (cc)
⑨ **Movie:** The Critical List (1978). Lloyd Bridges, Robert Wagner. Part I (Part II, Tue., July 16, 9 p.m.).
⑬ The Nadine Gordimer Stories—"City Lovers." Forbidden romance between "colored" woman and German geologist.
㉑ Survival Special (cc)
㉛ Heat Wave
Ⓦ **Movie:** Friday the 13th—The Final Chapter

9:30
㉛ Alive From Off Center

10:00
⑤⑪ News
⑬ Great Railway Journeys. *Monty Python*'s Michael Palin travels Britain.
㉑ National Geographic Special (cc)
㉛ Happy Jazz
Ⓗ **Movie:** Foxes
Ⓝ **Movie:** The Devil's Playground

11:00
②④⑦ News
⑤ WKRP in Cincinnati
⑨ Bizarre
⑪ Odd Couple
⑬ MacNeil/Lehrer NewsHour
㉑ Nightly Business Report
㉛ Switch On Japan
Ⓦ **Movie:** Desire Under the Sun

11:30
② Simon & Simon
④ Best of Carson
⑤ Kojak
⑦ Nightline
⑨ Hawaii Five-O
⑪ Honeymooners
㉑ Long Island Report
Ⓢ **Movie:** The Neverending Story (cc)

11:50
Ⓗ Ray Bradbury Theater: The Crowd

12 **MIDNIGHT**
⑦ Eye on Hollywood
⑪ Star Trek
⑬ Mystery!—Reilly: Ace of Spies
Ⓝ **Movie:** Nostalghia

12:15
Ⓦ **Movie:** Testament

12:20
Ⓗ **Movie:** Mr. Mom

12:30
④ David Letterman
⑤ Naked City
⑦ New $100,000 Name That Tune
⑨ Best of Saturday Night Live

12:40
② Columbo

1:00
⑦ **Movie:** Mustang Country (1976). Joel McCrea, Patrick Wayne.
⑨ Joe Franklin
⑪ Twilight Zone

1:10
Ⓢ **Movie:** Purple Rain (cc)

1:30
④⑪ News

1:40
⑤ Hogan's Heroes

1:45
Ⓦ **Movie:** Dynamite Chicken

1:55
Ⓗ **Movie:** Class

2:00
② News
④ Sally Jessy Raphaël
⑨ **Movie:** Till the End of Time (1946). Dorothy McGuire, Guy Madison. Best years of our lives.
⑪ Christian Children's Fund

2:10
⑤ Get Smart

2:30
④ Ben Casey
⑪ **Movie:** Blondie's Anniversary (1948). Penny Singleton, Arthur Lake.

2:40
⑤ Best of Midday

3:00
Ⓦ **Movie:** Friday the 13th—The Final Chapter

3:05
Ⓢ **Movie:** Wuthering Heights

3:30
④ Ben Casey

3:40
⑤ Off the Set
Ⓗ **Movie:** Losin' It

4:00
⑨ Joe Franklin
⑪ Abbott and Costello

4:30
④ Here's Lucy
⑪ Biography: David Ben-Gurion

5:00
④ Here's Lucy
⑨ News
⑪ Life of Riley
Ⓢ **Movie:** The Wild Pony

5:25
Ⓗ **Movie:** Triumphs of a Man Called Horse

5:30
④ Twenty-Minute Workout
⑦ Morning Stretch
⑪ News

Tue., July 16

6:00
②④⑦ News
⑤ What's Happening
⑨ Police Woman
⑪ Private Benjamin
⑬ New Jersey Nightly News
㉑ Aloha China
㉛ International Edition
Ⓗ **Movie:** The Neverending Story (cc)
Ⓢ **Movie:** The Law and the Lady

6:30
⑤ One Day at a Time
⑪ Benson
⑬ Nightly Business Report
㉑ New York's Master Chefs
㉛ City Comment

7:00
②④⑦ News
⑤ M*A*S*H
⑨ Sale of the Century
⑪ Jeffersons
⑬ MacNeil/Lehrer NewsHour
㉑ Doctor Who
㉛ All About TV
Ⓦ **Movie:** Beat Street

7:30
② Wheel of Fortune
④ **Special:** A Musical Salute to the All-Stars
⑤ Archie Bunker's Place
⑦ Entertainment Tonight
⑨ Bosom Buddies
⑪ News
㉑ Long Island Report
㉛ Dr. Who

8:00
② Recovery Room
④ All-Star Game Preview Show
⑤ PM Magazine
⑦ Three's a Crowd (cc)
⑨ News
⑪ **Movie:** Assault Force (1980). Roger Moore, James Mason.
⑬ Nova (cc)
㉑ The Pallisers
㉛ Video Music Box
Ⓗ **Movie:** Cross Creek
Ⓝ **Movie:** One Potato, Two Potato
Ⓢ **Movie:** Hanna K.

8:15
④ **Baseball:** All-Star Game

8:30
② **Movie:** Excalibur (1981). Nicol Williamson, Nigel Terry. Stylized King Arthur.
⑤ Carol Burnett
⑦ Foul-Ups, Bleeps & Blunders (cc)
⑨ House Calls

9:00
⑤ Merv Griffin
⑦ Who's the Boss? (cc)
⑨ **Movie:** The Critical List (1978). Part II (see Mon., July 15, 9 p.m.).
⑬ The Spanish Civil War
㉑ Masterpiece Theatre—The Citadel (cc)
㉛ Great Performances—Live From Lincoln Center: Mostly Mozart Meets Salieri
Ⓦ **Movie:** Carmen

9:30
⑦ Hail to the Chief

10:00
⑤⑪ News
⑦ MacGruder and Loud (cc)
⑬ Soundstage. Tina Turner featured.
㉑ Poldark
Ⓗ The Hitchhiker
Ⓝ **Movie:** The Decline of Western Civilization
Ⓢ Paper Chase

10:30
Ⓗ **Movie:** Electric Dreams

11:00
②④⑦ News
⑤ WKRP in Cincinnati
⑨ Bizarre
⑪ Odd Couple
⑬ MacNeil/Lehrer NewsHour
㉑ Nightly Business Report
㉛ Switch On Japan
Ⓢ Brothers (cc)
Ⓦ **Movie:** Tapestry of Passion

11:30
② Magnum, P.I.
④ Tonight Show
⑤ Kojak
⑦ Nightline
⑨ Hawaii Five-O
⑪ Honeymooners
㉑ Long Island Report
Ⓢ Bizarre 21 (cc)

12 **MIDNIGHT**
⑦ Eye on Hollywood
⑪ Star Trek
⑬ Monty Python
Ⓝ **Movie:** Kamilla
Ⓢ **Movie:** Top Secret (cc)

12:10
Ⓗ **Movie:** Flash Gordon

12:30
④ David Letterman
⑤ Naked City
⑦ New $100,000 Name That Tune
⑨ Best of Saturday Night Live
⑬ Monty Python
Ⓦ **Movie:** Firestarter

12:40
② **Movie:** Puma Man

1:00
7 **Movie:** What Are Best Friends For? (1973). Larry Hagman, Ted Bessell. Television's answer.
9 Joe Franklin
11 Twilight Zone

1:30
4 11 News

1:35
S **Movie:** Joy of Sex

1:40
5 Hogan's Heroes

2:00
2 News
4 Sally Jessy Raphaël
9 **Movie:** Days of Glory (1944). Gregory Peck, Tamara Toumanova.
11 Start of Something Big

2:05
H **Movie:** Q

2:10
5 **Movie:** The Black Bird (1975). George Segal, Stephane Audran.

2:30
4 Ben Casey
W **Movie:** Now and Forever

3:00
11 **Movie:** Blondie Hits the Jackpot (1950).

3:20
S **Movie:** Richard Pryor Here and Now (cc)

3:30
4 Ben Casey

3:45
H **Movie:** T.A.G.—The Assassination Game

4:00
9 Joe Franklin

4:30
4 Here's Lucy
11 Biography: Wernher Von Braun.

5:00
4 Here's Lucy
9 News
11 Life of Riley

5:20
H The Hitchhiker

5:30
4 Twenty-Minute Workout
7 Morning Stretch
11 News
S Star Spangled Country Party

Weekend, July 13–14

Sat., July 13

6:00
4 Here's Lucy
5 Pattern for Living
9 Straight Talk
11 Wall Street Journal Report

6:30
2 Patchwork Family
4 Carrascolendas
5 World Tomorrow
11 Wild Kingdom
H **Movie:** Thank God It's Friday
S **Movie:** Moon Madness

7:00
4 Sonrisas
5 **Special:** Live Aid. A concert to benefit world hunger, from London and Philadelphia, featuring David Bowie, Eric Clapton, Elvis Costello, Mick Jagger, Elton John, Neil Young, The Who, Temptations, Paul McCartney, Sting. Concludes at 6 p.m.
7 Davey and Goliath
9 New Jersey Report
11 Pink Panther

7:30
2 Kidsworld
4 Vegetable Soup
7 Little Prince
9 Nine on New Jersey
11 Josie and the Pussycats
13 MacNeil/Lehrer NewsHour

8:00
2 The Bisketts
4 Snorks
7 Superfriends
9 Meet the Mayors
11 Voltron
H **Movie:** Electric Dreams
S **Movie:** Everything I Have Is Yours

8:30
2 Get Along Gang
4 Pink Panther & Sons
7 Superfriends
9 In the Black
11 Hee Haw
13 Wall $treet Week

9:00
2 Jim Henson's Muppet Babies
4 Smurfs
7 Mighty Orbots
9 Battlestar Galactica
13 McLaughlin Group

9:30
2 Dungeons and Dragons
7 Turbo Teen
11 Puttin' on the Hits
13 Capitol Journal

10:00
2 Bugs Bunny/Road Runner
7 Rubik the Amazing Cube
9 Wrestling
11 Soul Train
13 Firing Line
H **Movie:** Sahara
S **Movie:** Wuthering Heights

10:30
4 Alvin and the Chipmunks
7 New Scooby-Doo Mysteries (cc)

11:00
2 CBS Storybreak
4 Kidd Video
7 Scary Scooby Funnies
9 Hardy Boys/Nancy Drew Mysteries
11 International All-Star Wrestling
13 Tony Brown's Journal
W **Movie:** Midnight Madness

11:30
2 Pryor's Place
4 Mr. T
7 The Littles
13 Open Mind

12 **NOON**
2 Bugs Bunny/Road Runner
4 Spiderman and His Amazing Friends
7 Weekend Specials (cc)
9 Those Amazing Animals
11 This Week in Baseball
13 Heart of the Dragon (cc)
21 Gourmet Cooking
H Not *Necessarily* the News
S **Movie:** Conan the Destroyer (cc)

12:30
2 Saturday Supercade
4 Incredible Hulk
7 American Bandstand
11 Twilight Zone
21 This Old House (cc)
H **Movie:** Cross Creek

1:00
4 Major League Baseball: An Inside Look
9 **Movie:** Joe Panther (1976). Brian Keith, Ray Tracey.
11 **Movie:** Two on a Guillotine (1965). Dean Jones, Connie Stevens.
13 Last Chance Garage
21 How to Play the Piano Despite Years of Lessons
W **Baseball:** Texas Rangers vs. Yankees

1:15
4 **Baseball:** Los Angeles Dodgers vs. Chicago Cubs or San Francisco Giants vs. Pittsburgh Pirates (TBA)

1:30
2 Pole Position
7 New York Hot Tracks
13 House for All Seasons (cc)
21 Square Foot Gardening

2:00
2 Kidsworld
13 Woodwright's Shop
21 Motorweek
S **Movie:** Deal of the Century

2:30
2 Public Hearing
7 Greatest Sports Legends—Leo Durocher
13 Victory Garden
21 Gourmet Cooking
H **Movie:** Thank God It's Friday

3:00
2 **Movie:** Shootout (1971). Gregory Peck, Robert F. Lyons.
7 **Golf:** U.S. Women's Open
9 **Movie:** Las Vegas Lady (1976). Stella Stevens, Stuart Whitman.
11 **Movie:** Holocaust 2000 (1978). Kirk Douglas, Agostina Belli.
13 Square Foot Gardening
21 Magic of Oil Painting

3:30
13 Foster Fields
21 How to Play the Piano Despite Years of Lessons

4:00
4 **Golf:** Anheuser-Busch Classic
13 Great Performances—Live From Lincoln Center: Mostly Mozart Meets Salieri
21 House for All Seasons (cc)
H **Movie:** Conan the Destroyer (cc)
S **Movie:** South Pacific

4:30
21 Last Chance Garage (cc)

5:00
2 John Madden Special
7 Wide World of Sports
9 Vegas
11 Solid Gold
21 Lifeline
W **Movie:** Cleopatra Jones

5:30
2 Sports Inside Out
4 War of the Stars

6:00
2 Channel 2 the People
4 7 News
5 Baretta
9 Wrestling
11 Puttin' on the Hits
13 Nature (cc)
21 The Military and the News Media
31 Nonfiction Television
H **Movie:** Space Raiders

6:30
2 4 7 News
11 Dance Fever

7:00
2 9 News
4 Prime of Your Life
5 Too Close for Comfort
7 Hollywood Close-up
11 Jeffersons
13 Family Classics—The Last of the Mohicans
21 Wall $treet Week
31 Washington Week in Review
S D.C. Beach Party
W **Movie:** Wavelength

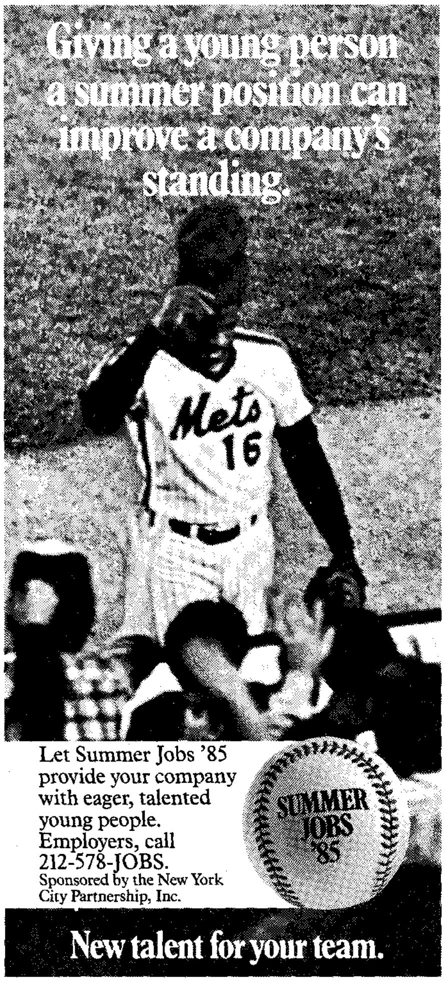
7:30
2 Future Stars
4 Fight Back
5 Archie Bunker's Place
7 A Home in the Heart
9 In Search Of
11 At the Movies
13 Wild America (cc)
21 Inside Albany
31 McLaughlin Group
H Video Jukebox Special

8:00
2 Airwolf
4 Diff'rent Strokes
5 **Movie:** Gentleman Jim (1942). Errol Flynn, Alexis Smith. Raoul Walsh–directed bio of boxer Jim Corbett.
7 **Special:** Live Aid—An All-Star Concert for Hunger Relief (see 7 a.m. above)
9 New Wilderness
11 **Movie:** Born to Be Sold (1981). Lynda Carter, Harold Gould.
13 Nature of Things
21 Great Railway Journeys of the World. *Monty Python*'s Michael Palin travels Britain.
31 Mystery!—Reilly: Ace of Spies
H **Movie:** Electric Dreams
N **Movie:** Yankee Doodle Dandy
S Paper Chase

8:30
4 It's Your Move
9 **Baseball:** Mets vs. Houston Astros
W **Movie:** Conan the Destroyer

9:00
2 **Movie:** Second-Hand Hearts (1981). Robert Blake, Barbara Harris.
4 Gimme a Break
13 Creative Edge—John Le Carre. Discusses why he based the central character of Charlie in *Little Drummer Girl* on his sister Charlotte.
21 Heart of the Dragon (cc)
31 Hello Jerusalem
S **Movie:** If You Could See What I Hear

9:30
4 Mama's Family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10:00
4 Hunter
5 11 News
21 The Compleat Gilbert and Sullivan
31 German Pro Soccer
H The Hitchhiker

10:15
N **Movie:** One-Trick Pony

10:30
5 Black News
11 Wall Street Journal Report
13 **Movie:** Dr. Jekyll and Mr. Hyde (1932). Fredric March, Miriam Hopkins.
H **Movie:** The Pope of Greenwich Village

11:00
2 4 7 News
5 **Movie:** The Guns of Navarone (1961). Gregory Peck, David Niven, Anthony Quinn. W. W. II sabotage. Peck drives Niven up a wall.
9 Wrestling
11 Tales From the Darkside
S **Movie:** Alley Cat
W **Movie:** Body Magic

11:30
4 Saturday Night Live
7 News (cc)
11 **Movie:** Foolin' Around (1980). Gary Busey, Cloris Leachman.

11:45
2 Sports People
7 **Movie:** Flying Misfits (1976). Robert Conrad, Simon Oakland.

12 **MIDNIGHT**
2 **Movie:** Skim Money (1975). Jackie Cooper, Tom Bosley.
9 Racing From Roosevelt
N **Movie:** Entre Nous

12:30
9 **Movie:** Beginning of the End (1957). Peggy Castle, Peter Graves.
W **Movie:** Candy Goes to Hollywood

12:35
H Not *Necessarily* the News
S **Movie:** Conan the Destroyer (cc)

1:00
4 Hawk

1:05
H **Movie:** The Star Chamber

1:30
11 News

1:45
7 **Movie:** Flat Top (1952). Sterling Hayden, Richard Carlson. Title refers to aircraft carrier.

2:00
4 Ben Casey
9 **Movie:** Cat Girl (1957). Barbara Shelley, Robert Ayres.
11 At the Movies
W **Movie:** Rhinestone

2:05
5 **Movie:** Suddenly, Last Summer (1959). Elizabeth Taylor, Katharine Hepburn, Montgomery Clift. Natives feast on Hepburn's son, Taylor a traumatized dinner guest. From Tennessee Williams and Gore Vidal.

2:09
2 Record Guide

2:20
S D.C. Beach Party

2:30
11 **Movie:** The City That Never Sleeps (1953). Gig Young, Mala Powers.

2:39
2 **Movie:** Death Follows a Psycho (1973). Lorne Greene, Ben Murphy.

3:00
4 **Movie:** Topper Returns (1941). Joan Blondell, Roland Young.
H **Movie:** Conan the Destroyer (cc)

3:20
S **Movie:** Deal of the Century

3:30
9 **Movie:** On Dangerous Ground (1951). Ida Lupino, Ward Bond. Nick Ray foray.

4:00
W **Movie:** Midnight Madness

4:30
11 Biography: Pope Pius XII

4:47
2 **Movie:** Benny and Barney: Las Vegas Undercover (1977). Terry Kiser, Jane Seymour.

4:50
H **Movie:** Circle of Iron

5:00
9 News
11 Life of Riley

5:10
S Paper Chase

5:30
11 News

5:50
5 Time for Timothy

Sun., July 14

6:00
9 Straight Talk
11 Insight

6:30
2 Kidsworld
4 Agriculture USA
5 Black News
7 11 Christopher Closeup
H **Movie:** Highpoint
S Righteous Apples

6:45
11 Davey and Goliath

7:00
2 Hot Fudge
4 Joy of Gardening
5 Hour of Power
7 Faith for Today
9 Meet the Mayors
11 Old Time Gospel Hour
S **Movie:** Black Beauty

7:30
2 Channel 2 the People
4 Journey to Adventure
7 This Is the Life
9 New Jersey Report
13 Sesame Street (cc)

8:00
2 Way to Go
4 Here's Lucy
5 Jimmy Swaggart
7 Insight
9 Millionaire Maker
11 Frederick K. Price
H **Movie:** The Last Starfighter (cc)

8:30
2 For Our Times
4 Baseball Bunch
7 World of Photography
9 Day of Discovery
13 Mister Rogers' Neighborhood

9:00
2 Sunday Morning
4 Kids, Inc.
5 **Movie:** The New, Original Wonder Woman (1975). Lynda Carter, Cloris Leachman. Camp to the max.
7 Tiempo
9 Oral Roberts
11 Jackson Five
13 Sesame Street (cc)
S The Man That Corrupted Hadleyburg

9:30
4 Positively Black
7 News Conference
9 Point of View
11 Voltron

10:00
2 Face the Nation
4 Essence
7 That's Hollywood
9 Sunday Mass
11 The Transformers
13 Mister Rogers' Neighborhood
H Fraggle Rock (cc)
S **Movie:** Staying Alive (cc)

10:30
4 Visiones
5 **Movie:** Tarzan and the Great River (1967). Mike Henry, Jan Murray.
7 Entertainment This Week
9 That's the Spirit
11 Three Stooges
13 Family Classics—Last of the Mohicans
H Bobby and Sarah

11:00
2 Taking Advantage
4 First Estate: Religion in Review
9 Make Peace With Nature
11 **Movie:** The Naughty Nineties (1945). Bud Abbott, Lou Costello.
13 Wild America (cc)
W **Movie:** Tank

11:30
2 Newsmakers
4 Today in New York
7 This Week With David Brinkley
9 World Tomorrow
13 Currents—Looking Out for Number One: Ethics of the '80s
21 Wall $treet Week
H **Movie:** The Tender Trap

12 **NOON**
2 Channel 2 the People
4 News 4orum
9 Robert Schuller (cc)
21 Tony Brown's Journal
S Paper Chase

12:30
2 Seeing Stars
4 Meet the Press
5 **Movie:** Action in the North Atlantic (1943). Humphrey Bogart, Raymond Massey. W. W. II tribute to the merchant marine, the kind described as "rousing," "pounding."
7 Sportsbeat
11 **Movie:** The Castaways on Gilligan's Island (1979). Bob Denver, Alan Hale Jr. They turn it into a tourist trap.
13 Inside Albany
21 **Movie:** Dead Men Walk (1943). George Zucco, Mary Carlisle.

1:00
2 **Movie:** The Return of the World's Greatest Detective (1976). Larry Hagman, Jenny O'Hara.
4 Religious Program: A Conversation With Dr. Emilio Castro
7 Like It Is
9 **Movie:** Stablemates (1938). Wallace Beery, Mickey Rooney.
13 New Tech Times
S **Movie:** The Invisible Boy
W **Movie:** Android

1:30
4 Special Friends. Celebs and their pets, including Dolly Parton, Arnold Schwarzenegger, Boomer the Dog, and Priscilla the Pig.
13 Here's to Your Health
H **Movie:** If You Could See What I Hear

2:00
7 Spring National Drag Races
11 **Baseball:** Texas Rangers vs. Yankees
13 Nova. Stephen Jay Gould reveals what dinosaurs, a panda's thumb, and a peacock's tail have in common.
21 Great Performances—The Life of Verdi

2:30
2 **Movie:** Scream of the Wolf (1974). Clint Walker, Peter Graves. Wolves howl, not scream.
4 **Golf:** Anheuser-Busch Classic
S **Movie:** Master Harold and the Boys

3:00
5 **Movie:** Cruise Into Terror (1978). Ray Milland, Hugh O'Brian.
7 This Is the USFL
9 **Movie:** Where Were You When the Lights Were Out? (1968). Doris Day, Patrick O'Neal. I dunno.
13 Great Railway Journeys—Deccan
W **Movie:** Top Secret!

3:15
H **Movie:** Touched by Love

3:30
7 **Golf:** U.S. Women's Open
21 The Eagle Returns

4:00
2 Sports Sunday
13 Great Performances—The Life of Verdi
21 Nature of Things
S **Movie:** Romantic Comedy

4:30
4 Sportsworld

5:00
5 Fame
9 Black Sheep Squadron
11 This Week in Baseball
21 Undersea World of Jacques Cousteau
H Elvis: One Night With You
W The Secret Agent Club

5:30
11 **Movie:** The Wiz (1978). Diana Ross, Michael Jackson.
13 The Art of Mosaics

6:00
2 4 7 News
5 **Movie:** Firepower (1979). Sophia Loren, James Coburn. Beautiful people in beautiful locations, period.
9 Vegas
13 Sporting Life
21 Innovation
H Fraggle Rock (cc)
S **Movie:** Black Beauty
W Let the Falcons Go

6:30
2 4 7 News
13 Innovation
21 Adam Smith's Money World
H **Movie:** Swamp Thing

7:00
2 60 Minutes
4 Punky Brewster
7 Ripley's Believe It or Not! (cc)
9 **Baseball:** Mets vs. Houston Astros
13 Seeing Things
21 Inside Albany
W **Movie:** The Song Remains the Same

7:30
4 Silver Spoons
21 Ask Congress

8:00
2 Murder, She Wrote
4 Knight Rider
5 **Special:** The Montreux Golden Rose Pop Festival
7 **USFL Football:** Championship (TBA)
11 Lifestyles of the Rich and Famous
13 Nature (cc)
21 Mystery!—Reilly: Ace of Spies (cc)
31 Heart of the Dragon
H **Movie:** Kenny Rogers and Dolly Parton Together
N **Movie:** Magical Mystery Tour
S **Movie:** Staying Alive (cc)

9:00
2 Crazy Like a Fox
4 **Movie:** Stingray. Nick Mancuso, Robin Douglass.
11 Start of Something Big
13 Masterpiece Theatre—The Citadel
21 **Movie:** Dream Girl (1948). Betty Hutton, Macdonald Carey.
31 The Prisoner
H **Movie:** The Last Starfighter (cc)
N **Movie:** The Girl From Chicago

9:30
9 Nine on New Jersey
W **Movie:** Get Crazy

10:00
2 Trapper John, M.D.
5 11 News
9 Meet the Mayors
13 Adam Smith's Money World
31 Videoville
S Brothers (cc)

10:15
N **Movie:** The Phantom of Liberty

10:30
5 Sports Extra
9 New Jersey People
11 From the Editor's Desk
13 Alive From Off Center
21 Ask Congress
S Bizarre 21 (cc)

11:00
2 4 News
5 Off the Set
9 World Tomorrow
11 Odd Couple
13 Independent Focus
21 Butterflies
H Not *Necessarily* the News
S **Movie:** Little Darlings
W **Movie:** China Girl

11:15
2 News

11:30
5 David Susskind
7 News
9 It Is Written
11 Honeymooners
H **Movie:** Highpoint

11:45
2 Sports Update
4 Strictly Business

12 **MIDNIGHT**
2 Barnaby Jones
4 George Michael's Sports Machine
7 News
9 Jimmy Swaggart
11 Star Trek

12:15
7 Sports Special
N **Movie:** Falasha

12:30
4 Greatest American Hero
7 **Movie:** The Skull (1965). Peter Cushing, Christopher Lee. Marquis de Sade's dome has mysterious powers.
W **Movie:** Android

12:40
S **Movie:** The Pope of Greenwich Village

1:00
2 Barnaby Jones
9 **Movie:** Bedazzled (1967). Peter Cook, Dudley Moore. Stanley Donen update of the Faust legend.
11 Tales From the Darkside
H **Movie:** Now and Forever

1:30
4 Ben Casey
5 World Vision
11 News

2:00
2 News
11 Wall Street Journal Report

2:15
7 **Movie:** Ghost in the Invisible Bikini (1966). Deborah Walley, Tommy Kirk.

2:30
4 Positively Black
11 **Movie:** Cauldron of Blood (1967). Boris Karloff, Viveca Lindfors.

2:40
H **Movie:** The Lady in Red

2:45
S **Movie:** Felicity

3:00
4 First Estate: Religion in Review
9 **Movie:** Lady Luck (1946). Robert Young, Barbara Hale, Frank Morgan. Hale tries to make Young something he ain't.

4:15
H **Movie:** Swamp Thing

4:30
11 Biography: Eamon De Valera
S **Movie:** Romantic Comedy

5:00
9 News
11 Life of Riley

5:30
7 Morning Stretch
11 News

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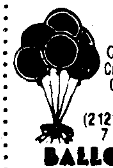

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Lose Weight—Up to 10 lbs. or more in one week. Free massage daily, 3 gourmet diet meals a day. Indoor/outdoor pool, spa and sports facilities. Grand Lake Spa Hotel, Conn. 800-232-2772, in Conn. 800-237-2772, 203-642-6696.

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Strictly Personals is a weekly feature. **New Rate: $23.00 per line.** 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) The first 3 words are set in bold print followed by a dash. No abbreviations. Minimum ad size is 2 lines. Add **$15.** for NYM Box number. **Please leave space for 10 characters at the end of your ad to print your box number.** Check or money order must accompany ad order. Phone orders accepted only with American Express, MasterCard, or Visa. Call 212-880-0732. All ads accepted at the discretion of the publisher. **New York Magazine is not responsible for printing errors and omissions.** When replying to a Strictly Personals ad, address your response to New York Magazine (followed by the box number to which you are responding) P.O. Box 4600, New York, New York 10163. **Do not send or deliver responses directly to the magazine. Responses are forwarded continuously for six weeks after an ad is published.** Sending advertising circulars to Strictly Personals advertisers is not permitted.

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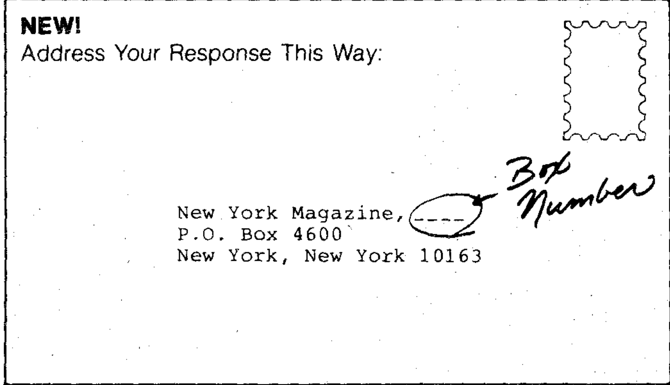

New York Magazine, (----)
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Box Number

STRICTLY PERSONALS

You're The One—If you're an extra-attractive, sexyish, 20-33 female who is as comfortable at a candle-lit dinner as on a mountain trail; as eager to lie on the beach as go for a hard workout. I'm 6', blond, blue-eyed and would love to have a best friend and partner to share a physically active life-style, but who knows when to slow down and enjoy the quieter moments. Photo preferred. NYM AA34.

Love My Saucony's—Wilson Sting, Schwinn, yet need a partner. Are you a secure professional, Jewish male, 30-42, non-smoker, with traditional values? I enjoy dancing, beach, museums and adore animals. I'm pretty, petite, LI Jewish female, 33. Maybe we can run our life's course together. Bio/phone. NYM E686.

Rich Optometrist—50, visits NYC often. Seeks lady for NYC adventure. Send photo, phone. Box 1568, Ada, Ok, 74820.

Pretty Manhattan Blonde—Professional, active in charitable groups, rich, sensual, lover of music, art, books, seeks Jewish MD, LLB or Ph.D., NYM E781.

Rarity/MD—30, model-type, ultra-successful, funny, seeks slim, female gem, for sharing life's finest. Photo NYM J722.

Sexy, Slim, Successful—Very pretty, green-eyed blonde, professional athletic, witty, warm. Seeks Jewish male counterpart, 32-43. Bio/photo, please. NYM J791.

Twin Essence—For those who believe in the quest that *the dream can come true.* I believe I can find you. To learn of love and immortality, not in the hereafter, but in the here and now. I am a man surrounded by miracles. 36, handsome, alive, open, and successful. A white knight, haunted by the ghost of a wise, mystical, lovely lady, who lived just around a corner in time. If you believe. If you are very special, 25-35, intelligent, breathtakingly beautiful on the inside and out, spiritual, free, and searching, answer me. I have waited thousands of years to find you. Photo/phone. NYM J820.

Professional Black Female—Petite, seeks male, 35-42, interested in good conversation and travel, is energetic and sensitive. NYM E765.

Lovely, LI Lady—Of character, education and beauty, seeks intelligent Jewish man of substance, 56-66. NYM E778.

Beautiful, Shy Black—Woman, 24, designer seeks tall, sensitive, white male for stimulating conversation, movies, travel, music, art and more. Let's meet. Phone/photo appreciated. NYM T359.

Christian Male—Psychologist/teacher, 32, 5'7". A little crazy, a lot of fun. Looking for well-educated, fun, vivacious, warm, attractive, slim, open-minded, Christian female. Non-smokers, please. NYM J781.

A Young 6', Mid 40—Adequate looks and money. Inventor. Likes horses, hard work, athletic competition, good music, outdoors. Wants the exceptional woman who is emotionally, spiritually and athletically solid and high-spirited. Likes and wants country home, good man and children. NYM T459.

Tired Of Kissing Toads—30, 5'4", slim, pretty, affectionate, Jewish, seeks "My One And Only" sincere, fun-loving, professional, Jewish man, 30-35. NYM E734.

I Am A Lady Of Class—38, widow, sleek, slender, empathetic, enjoy art, music, travel, fine cuisine, seeks a mature, 42-50, sophisticated, financially secure man, Note/phone/photo, please. NYM E737.

Very, Very—Bright, beautiful, slender lady, who's 30, Jewish, 5'9", sweet, caring, artistic, sensual, and fun, classy, cultured, and successful. Seeks to love very, very bright, dynamic, successful, witty, wonderful man. Photo/phone. NYM J823.

Music Business Entrepreneur—Handsome, trim, fun, seeks brainy, beautiful female who's into rock and roll. Photo/phone. NYM E795.

Sensitive, Sweet, Sexy—26, Jewish, ambitious businessman who believes in working and playing hard. I enjoy skiing, bicycling, hiking, and love to travel. Seeks extremely attractive woman who's as passionate about her interests as I am about mine. Note/photo/phone. NYM E743.

Attractive Jewish Male Doctor—29, seeking exciting relationship with a sexy lady. Photo a must. NYM E791.

Beauty And The Beast—Hard-working, witty, compulsive, chubby, 49-year-old, successful, bi-coastal, business dynamo involved in adult publishing and video, dramatically changing the direction of his life by starting law school. Looking for a very fetching young beauty, ages 21-34, to replay King Kong and Fay Wray. Your slender good looks a prerequisite and your intelligence a much-welcome bonus. Let's do the movies, theaters and good restaurants together. Photo a must. PO Box 432 Chelsea St., NY 10011.

Savoir-Faire, Substance, Beauty, Style—Gifted, existential, psychotherapist/jazz artist, WASP, ready for life-enhancing, caring exchange with warm, selective, creative, and insightful continental man of maturity, wit, accomplishment and spirit. 40 plus. Photo/bio. NYM E634.

Attractuve, Blue-Eyed Blonde—Intelligent, athletic, slim, Jewish woman, 33, seeks attractive, intelligent, marriage minded man. Photo helpful. NYMAA71.

Summer of '85/Hamptons—Handsome Paul Newman look-alike, early 50's, 5'9', sensitive, affluent, divorced, no children, no ties, with beautiful house on ocean and tired of living solo. Would love to meet slim, attractive, giving, unpretentious woman with warm smile who enjoys the sun, sand, water and stars. Guaranteed relaxation. Recent photo/note/phone a must. NYM E740.

Delightful, Supportive, Attractive—Fine-figured widow seeks an educated man, who is caring, bright, 55 plus. NYM E790.

We Didn't Have Yesterday—Perhaps we'll have tomorrow. Low-keyed, elegant, professional woman with natural good looks is ready for an intimate relationship with emotionally available, successful, age 40's-50's, man. NYM E741.

Attractive, Blue-Eyed, Blonde—Intelligent, athletic, slim, kind, Jewish woman, 33, seeks attractive, intelligent, marriage-minded man. Photo, helpful. NYM AA71.

Physician, Good-looking—42, male, very intelligent, slim, short, non-smoker, caring, empathetic, eclectic interests and excellent sense of humor, seeks 21-35, very attractive, thin, intelligent, sensitive, warm, honest, loyal woman forever. Photo optional. Phone. NYM E742.

Shoot The Moon—Looking for special lady, very beautiful, sophisticated, intelligent, spontaneous, vivacious, sexy, high-spirited but emotionally secure. Offering the best in life-brilliance, strength, tenderness, sense of humor, haute cuisine, travel, entertainment, the good life. Physically fit, attractive, prominent and affluent CEO. Photo and recent phone, a must. NYM J790.

Believe This—It's my first time! Auburn hair, long and lean. I'm romantic, sensitive and passionate, seeking a fun, affluent, attractive man, 35-45. Photo/phone/bio. NYM T393.

Adventurous?—Handsome, tall, successful male, 26, enjoys the outdoors, movies, quiet moments. Seeking an attractive female, early to mid 20's, sharing similar interests. Photo/phone. NYM J792.

Really Seeking Someone Special—Attractive, 57, LI attorney/teacher, slim, vivacious, Jewish widow enjoys theater, art, travel, museums, sports. Desires intelligent, mature, traditional man (55-65) for friendship and/or serious relationship. Bio/photo/phone. NYM AA35.

Extremely Attractive And Sensuous—Mature woman, Jewish, seeks interesting, cultured, and athletic man, 60ish. Photo/phone. NYM E744.

Famous Look-Alike—Green-eyed blonde, outrageous, sexy, fascinating. Loves: food, fun, walking, palm trees and culture. Seeks extraordinary man, 30-50. Good-looking, successful, affectionate, assertive, humorous and spontaneous. Recent photo/phone/note. NYM AA36.

Worth Answering—Warm, pretty, Jewish woman, 34, 5'6', possesses an engaging smile, intelligence and a sense of humor. I don't smoke; do ski, swim and commute to NYC from NJ. Seek male counterpart. NYM E796.

Setting Sail—For a super summer and more. Climb aboard; this skipper; male, 25, 5'10', slim, good-looking, professional, classy, seeks adventuresome first mate; 20-31, attractive, sexy, slim and secure enough to answer this. Lets part the waters and share special times. Photo/phone/note. NYM E794.

Titan of Industry—Constant world traveler, enjoys arts, sports 3 homes. Seeking a warm, beautiful, earthy lady, 20-30. Photo/bio/phone. NYM J793.

Airline Female—Seeks 45-55 man who is Caucasian, Christian, outgoing, gentle. Enjoys all four seasons, is emotionally and financially secure. Reply PO Box 148, Poquonock, CT 06064.

Are You An Attractive—5'8" or taller, well-educated, affluent, 40-55, Christian male (non-smoking) with an unpretentious, worldly touch, ready to share his life, love and laughter with an intelligent, attractive (delicate featured), 5'6", late 30's, refined, casual European lady who loves to listen to Baroque tunes, the sound of tennis balls and maybe even the sound of your voice. Photo and phone please. NYM E751.

Sensitive, Warm, Dentist—48, very successful, okay guy from Westchester. Italian-American background, seeks relationship with non-smoking, bright, successful, pretty woman, 28-40. Note/phone/photo, optional. NYM J824.

Attractive, Secure Contractor—Smoker, 5'11', 170 pounds, young 46, seeks stable, shapely, happy, working female, 35-40, for long-term. Send xeroxed photo/bio. Race no problem, any boro. NYM E798.

NEW YORK CLASSIFIED

STRICTLY PERSONALS

Postage Refunded—If not completely charmed by this bright, handsome, and affable writer/businessman. I'm 31, 5'8", 135 lbs., Jewish, perfect for bringing home to your mother. NYM T396.

New Haven Engineer, 36—Tall, blonde, prefers Tanglewood, tennis, dancing. Seeks bright, attractive woman. Photo/phone and note. NYM T397.

Have Yet To Meet My Match!—Attractive, down-to-earth, adventurous lady to share special times with sincere, romantic, 30-40, caring male! Go for it! NYM T398.

Special Person—I'm looking for a Jewish man-bear to hug and love. I'm 5'6", dark hair, eyes and skin, sexy! 23. Must be successful and enjoy the good life! Note/photo/phone, please. NYM T399.

Cute, Klutsy, Clever—NJ Shore lady, 35, would a predilection for "I Love Lucy"-type misadventures, looking for a WASP Ricky Ricardo. Children welcomed. Phone/photo/bio please. NYM E749.

Handsome Harvard Lawyer—Fit, tennis, sensitive, country house seeks warm, pretty, athletic lady, 35-45, for a relationship. Photo/phone. NYM E750.

Slim, Attractive, Sensitive—Caring, 33, professional female loves sports, nature and music seeks male, 32-42, who wants to share life's excitement and quiet moments. PO Box 289 Great Neck, NY 11021.

Slim, Warm, Attractive—Westchester MSW, 40's, 5'7", seeks very bright, warm, professional man, 38-48, who values integrity and humor. NYM T402.

Unusual, Attractive, 5'8"—Slim widow, sincere, witty, seeks male, 50-60, dynamic, warm, secure, fun-loving guy, who loves boats, beaches and redheads. Photo/bio. NYM J794.

Looking For Me?—Pretty, funny, smart woman, 31, Catholic, seeks similar male for sharing good times. Note/photo. NYM T392.

Very Attractive Woman MD—37, warm, humorous, joyful nature, seeks man to share a good life. NYM J821.

Pretty Widow, 63—Looks 40ish, slim, a WASP but loves life, fun, seeks a warm, companionable man. NYM E797.

Extremely Handsome—Successful entrepreneur, nice-guy type, late 30's, 5'8", sports-minded, cultured mind seeks taller, stunning, statuesque, sophisticated, sensitive, sincere, financially secure, counterpart, 28-34, to swim in his pool and go for drive in his 380 SL, for fun and romance. Photo/bio/phone. NYM E800.

No "Beautiful People" Please—Gutsy Greenwich Village widow (WASP, 48, 5'8") seeks offbeat but sane man, 45 plus, with curious mind and sense of humor. I'm literate, informal, active, affluent. Passions: reading, travel, hiking, country, quiet conversation, holding hands and (I hope) you. My son is 7; your kids a plus. Revealing bio/phone (or other contact if no message device). NYM E753.

Smart, Sexy, Scientist—26, seeks stable, sleek superwoman. NYM E752.

Sexy, Americanized, European Man—Seeks sophisticated, refined, career woman with brazen beauty, brains and bravora, who's tall, slim, 30-40, is honest and warm and not imprisoned in emotional isolation. I am slim, mid-40's, athletic, cultured, winsome, humorous, affectionate, and financially secure. Please send photo. NYM AA72.

6'4", Attractive—Jewish male, 43, seeks warm, upbeat female. Photo. NYM J795.

Brilliant, Beautiful, Jewish Widow—Vibrant, witty, articulate, loving. Seeks brilliant, loving man, 54-65. Phone, please. PO Box 6111, Scarsdale, NY 10583.

Italian Professional—Male, 56, seeks sensuous, elegant lady with warmth, personality, to share happiness. Bio/photo/phone. NYM T410.

Handsome, Jewish MD—28, warm, witty, sensitive, sincere, seeks attractive, petite, Jewish female, 21-31, with similar qualities for a lifetime of romance. NYM T411.

Hope This Works—Attractive, dark hair, professional, Jewish woman, 34, seeks bright, fun, kind-hearted man who likes the arts, travel, movies, laughs and good conversation. NYM T412.

Pretty, Petite, 25—Sense of humor, bright, Jewish, enjoy NYC as well as suburbs. Seek intelligent, good-looking male, 25-34. Note/phone/photo. NYM T413.

Want Love And Laughter—Warm and romantic widow, 40. Enjoys exploring new places, music and dancing seeks a very intelligent man who likes to laugh, talk and share. NYM T414.

Sensitive, Strong, Attractive—35, 5'11', ex-actor now a VP for Fortune 500 company who loves the ocean, sports and poetry. I am seeking an intelligent, sensitive and attractive woman who is a non-smoker. Because of my love for the ocean, I live on LI and commute to NYC. If you live on LI, fine, if you live in NYC, it could be the best of both worlds. Photo/bio/phone. NYM E758.

White Knight Sought—Possessing wit and wisdom of wizard, prepared for jests, jousts and journeys with children's writer/dancer, Jewish, 34. Note/phone/photo optional. NYM T415.

Attractive, Warm, Artistic—Intelligent woman, flexible schedule (a lawyer), seeks secure, intelligent, attractive, successful man, 40-50, who can care, be cared about, have fun, enjoys conversation, people, ideas, skiing, home and travel. Bio/phone/photo, helpful. NYM E759.

Wanted: Friend, Partner—Romantic, sincere, American-Greek, nice-looking female, 27, looking for her Remington Steele. Photo optional. NYM T416.

Honest, Male, Non-Smoker—5'7", 35, seeks sincere woman, 27-38, to enjoy life. I live in Westchester, work in NYC. Photo, phone, note. NYM T417.

Pretty City Lady—Dash of panache, 32, Jewish and plenty of class. Sensitive, supportive, loving and kind. An affluent, together male counterpart would be a find. Note/phone/photo helpful. NYM E760.

Quality Christian Lady—Seeks professional Christian male, 38 plus. Note/phone. NYM T419.

Are You . . .—38-48, close to 6', stable, well-educated, average or better-looking, happy in your work. Christian background, cheerful to the point of "wonderful personality", sensually insatiable, always looking for a better sunset? Do you . . . want to remarry, believe in solutions before divorce, really value sharing a history with someone, love to laugh? I am . . . all of the above, more than pretty, slim, blonde, 5'8", looks 35 or younger, am 41, teacher with 9-year-old daughter, live 10 minutes from NYC. Photo/phone please. NYM AA73.

The Right Choice—You can make it by being female, open-minded, caring, sincere, intelligent, 20's-30, all else is secondary. Reply with bio/letter/photo. NYM T420.

Attractive Manhattan Psychoanalyst—Slender, warm, 41, seeks marriage-minded man, invested in his work, who can love and share. NYM T421.

Handsome, Jewish Professional—26, tall, trim, traditional values plus warm, sincere, fun-loving nature seeks good-looking, non-smoking, special Jewish female, 22-26. Photo/phone. NYM AA38.

Redheads Have More Fun—29, successful, adventurous, well-educated and exciting male seeking female counterpart. Phone/photo a must. NYM AA39.

Elegant, Slender, Loving—Lady exec, 35, with interests in photography, jogging, and sailing. Looking for Christian gentleman, 35-50, over 6' tall, affectionate, spontaneous and worldly. NYM J797.

Chicago, NYC, Phila, Resident—Or commuter? Pretty, honest, warm, funny, successful woman, 35, who spends weeks in above cities, needs to slow down with well-read, handsome, psychologically sophisticated man, 28-55, who sees humor where there isn't any and enjoys a woman who can take care of herself, but longs for hand-holding. Note/phone/photo. NYM E826.

Desperately Seeking Stanley—Or you. Quite pretty, fairly smart, somewhat amusing and full of English understatement, female, 42, seeks male counterpart. For something. NYM T422.

Handsome Executive—A young 49, warm, loving, athletic, 6'1", 185, want a beautiful, sensitive, fundamental WASP, 30-45, to share walking, theater, church, meaningful relationship. Bio/photo. NYM T423.

Compassionate, Thoughtful—38, very appealing, adventurous, unique, professional, divorced female seeks intense, responsible, fun male, 36-42. Ability to communicate and deal with intimacy fears more essential than great looks and affluence. NYM T424.

Gentleman, 54, Attorney—Down-to-earth. Great sense of humor seeks professional, Jewish lady. Short bio. NYM T425.

I'm Not a Feminist—Romantic Liz Taylor-type, enjoys cooking, Atlantic City and long walks. Modern Italian-American, attractive, 50, healthy and special. Photo. NYM J798.

Attractive, Successful, Single—Jewish male programmer, 30, 5'9", with old-fashioned, family-oriented values, seeking someone special for lasting relationship. NYM T426.

Caring, Bright, Attractive Woman—Young 40, seeks a warm, stable, optimistic, successful male friend. NYM E762.

I Admit It—It's true. 35, Jewish, female executive, independent, loves travel, racehorses, cooking, fine dining. Seeks sensitive, attractive, independent, Jewish Manhattanite, 35-44. Photo appreciated. P.S. I don't do windows. NYM AA40.

Painter/Designer—57, seeks woman of quality/class. Photo a must. NYM T428.

If '85 Is Your Year—For that special someone. This petite, blonde, early 50's, LI widow would like to hear from you. Photo and bio, please. NYM T429.

Striking, Slim, Selective—Woman, 39, smoker, seeks successful male with macho looks. Photo, please. NYM T430.

I'm The Most Intelligent—Talented woman I have met. I've it all (but don't know it all) except love. Where is my harbor to dock? Worldly, linguist, painter, excellent cook, beauty (European). Only a true gentleman, well-educated, with class and humor, ready for a lasting relationship, 40-55. Nôte, photo. NYM T431.

The Heart Is A Lonely Huntress—Special lady, 38, 5'10", Italian/American, attractive, slim, professional. I seek a sincere, one-woman man, 35-45, to share life, love, laughter and tears. NYM J799.

Are You Game—To meet a beautiful widow who is romantic, creative, fun-loving, sensual, secure, affectionate, adaptable who enjoys opera, theatre, museums, swims, tennis, books and a fireplace. Let's get together so that summer won't be a bummer. You are early 60's, or a bit less, Jewish, non-smoker, unattached, over 5'9' with joie de vivre. Note/phone/photo will return. I will reply if you comply. PO Box 4218, Great Neck, NY 11027.

Adult Male, 37—Very secure, playful, successful, generous. Seeks a non-smoking, non-religious Christian lady, 25-35, that is bright, attractive, generous of spirit, unwounded by life's tribulations, and that needs respect, intimacy, and affection in her life. NY/LI. Letter required, photo a plus (returned). NYM AA41.

Made My First Million Before 30—Handsome professional, 31, educated, verbal, feeling and Jewish, seeks kind, attractive, expressive and especially bright woman for lasting relationship. Note/phone/photo a must. NYM E764.

Tall And Tan—Very beautiful black woman, who's sincere, charming and motivated. Seeks man, any race, up to late 40's, for a loving friendship, who has character, sophistication, is tall, handsome, sincere, wonderful, and highly successful. Letter/photo/phone. NYM J800.

Kabuki Cutie—Petite Jewish female, Nipponophile, media pro, seeks intelligent man, 37-50. NYM AA42.

Former Playboy Bunny—With new career, seeks tall, handsome, successful professional for a lasting relationship, 30-39. Note/photo/phone. NYM AA43.

Older Gentleman With—Manners and style, athletic and bright, looking for trim lady, comfortable to be with. NYM J801

Strictly Personals ads continued on next page.

STRICTLY PERSONALS

Sage, Successful—Highly educated professional, 50ish male seeks comely, companionable female, definitely under 40 for entertaining liaison. NYM AA45.

Warm, Successful, Handsome—Intelligent and witty Jewish male, 5'10", 37, loves golf, travel and fine dining and seeks Jewish female, 25-35, who is beautiful, bright, clever, and cuddly to share friendship, romance and hopefully marriage. Bio, photo a must. NYM AA46.

Linda Evans Look-Alike—5'7", 40, NJ area, seeks vivacious, caring, 40-50, marriage-minded, professional counterpart. Photo/bio/phone. NYM E768.

Beautiful, Bright, Blonde—Green-eyed widow, 40, 5'7", 115, charming, educated professional, seeks tall, attractive, intelligent, successful, self-assured, huggable male, 40-50, for romantic dinners, good conversation, walks in the park, tennis, sharing of love, life and warmth. If you wish to add joy and sparkle to your life, please reply. Photo, helpful. NYM J804.

Sensitive, Slim, Social Worker—43, 5'9", warm, with varied interests, especially nature, seeks compatible, attractive female, who is warm, slightly zaftig, intelligent and humorous. NYM E769.

Loft Lady—Upbeat, offbeat, adventurous woman, slender, tasteful and pretty, 40, seeks funny, easy-going, good-natured, emotionally and legally free, physically fit man, with a twinkle in either eye, 38-50. PO Box 578 Cooper Stat., NYC 10003.

Pretty, Affluent, Professional—Jewish female, 37, wishes to marry like male. NYM T431.

In Search of Excellence—Great looking, vivacious, warm hearted, professional woman, 37, seeks man, 40-55, who is interested in the best life has to offer. Note and bio appreciated. NYM AA48.

I Give Green Stamps—Would you enjoy jazz, antiquing, the beach, Kleenex movies, exotic dinners, and rafting with a low-keyed, warm, unpretentious, slim, successful Jewish male, 34 (non-smoker). You have just found yourself a partner! Photo, please. NYM AA68.

NJ Man—39, bright, 6'1", 180, athletic, handsome, tender and successful, seeks long-term partner in his country estate. This lovely lady, 25-38, should be slim, hard-working and sensual. No smokers. Send note, photo. NYM AA69.

Vivacious, Warm, Petite—Professional lady. I am seeking a man in his 50's who enjoys life as I do, with good humor and fun, enjoys the outdoors, sports, dance, music, the arts and travel. If you are sharp, bright and loving, widowed or divorced, it is a beginning. NYM AA70.

Looking For Asian Gem—Handsome, white male, young 39, high character, successful, very romantic. Knows the difference between essence and surface. Interested in meeting lively, high caliber, beautiful Oriental woman, 25-37. Note/photo. NYM AA33.

I'm The Woman—You've been waiting for! Slim, sensual, tall, pretty, 33, successful, very bright and lots of fun. Ready to retire from single life and fall in love. NYM T438.

No. Jersey, MD, Early 50's—Divorced, seeks attractive, slim, cultured lady, under 40, for a caring and sharing relationship. Photo/phone/note. NYM T437.

Lovely, Leonine Lady—loves alliteration and other words that sing. Very attractive, 29, Jewish. Loves piano and song, swimming, tennis, skiing, dancing, running, the ocean. Would love to meet man, secure emotionally and financially, attractive, athletic, bursting with energy and love of life. First and hopefully last ad, please respond with honesty. Photo preferred. NYM E766.

Wanted: Man With Herpes—I am tired of apologizing. Sensitive LI woman, 41, seeks romantic, honest man to share partnership built with talks, strolls, and music. NYM E767.

Willowy Brunette—Seeks tall, fit, professional male, 35-45. Photo. NYM J802.

Bubbly, Brown-Eyed Beauty—With a zest for life, combining a wonderful, successful career, with multi-faceted interests and talents, including singing, acting, gourmet cooking and race walking. A woman who fully taps the energies of NY by regularly enjoying theater, opera, ballet, and the symphony, but who is equally at home in a cozy, country cottage, a sandy beach, or traveling to new or different horizons with a man she truly loves. If you are a handsome, financially successful, Jewish male, 40-50, who appreciates the finer things in life, and a woman of class to share them with, please respond by sending photo, letter, phone. Only letters accompanied by photo will receive reply. NYM J803.

Answer This Ad—Or, I'll kill my dog! Not only will you save a little pup, but, you may meet a very nice guy in the process. He's a Jewish male, 32, who is warm, sincere, caring, very handsome (truly, no bull), who seeks an intelligent, good-humored, slim, very attractive woman, 25-35, to share romance and the fun things in life. Photo/phone. NYM J827.

A Bright But Not Career-Oriented—Plump and pretty, red-haired, blue-eyed, Jewish woman, 40, wishes to meet a warm, kind, intelligent, successful man. Varied interests. NYM T440.

A Summer Romance—Could become enduring with this man for all seasons, an internationally renowned professional, 40's, with many of the "desirable externals": six figure income, river view Manhattan apartment, country home, etc. He's darkly handsome, trim and fit, an intellectual and entrepreneur, an artist and athlete, world-traveler and homebody. More importantly, this spontaneous yet dependable man knows the difference between romance and living out of commitment, and seeks both, as do you. If your trim beauty clothes a real person with heart and integrity, please respond with photo/bio. Let's start with dignity, share that first flush of romance and see what follows. NYM E788.

Warm, Attractive, Vibrant—Slender brunette, 30's, Rockland County resident, professional counselor, optimistic, enthusiastic, non-smoker, sensitive, intellectual, spiritual, enjoys travel, arts and humanities, auctions, old houses, animals, old-fashioned values, seeking aware, prosperous, secure, kind man for honest, loving, sincere relationship and desire for family. Note/photo, helpful. NYM E801.

Wanted Down To Earth—Jewish male, 35-45, to establish contact with the real thing. A happy, sensuous, slender, successful, 5'7", mid-30's beauty, who enjoys sunrises and sunsets, sharing, caring and loving. NYM AA49.

Sparkling Blue-Eyed Designer—Successful, slim, sophisticated, well-traveled, pretty lady, early 40's, adores dancing from ABT to Area, fine dining, theater, beaches, galleries, etc. Seeks dashing man about town with heart of gold for that one in a million relationship. NYM AA51.

I'd Like A Woman That's Well-Built—Who is sweet and attractive. I'm a handsome professional man from LI, mid-30's, 6' tall, romantic and sensitive. If so, let's talk. Photo a must. NYM E770.

On Your Toes—Warm, spirited, Jewish professional, 36, slim, loves to laugh, dance, ski, seeks a tall, slim, cultured, classy man, 30-39. Photo. NYM E771.

I'm Not Perfect—I don't expect you to be. I'm a single woman, 5'3', warm, brown eyes, Italian/Polish descent, CPA/MBA. I like fine and fun dining, moonlit walks, travel and my own backyard. If you're under 40, thoughtful, dependable, successful in your career/business and consider personal success a sharing, caring relationship, possible marriage/family, you may be the special man to share my life. Note/photo/phone. NYM E799.

Enjoys Classical Music—Ballet and theater, attractive, warm, successful professional seeks slim, attractive, bright, non-smoking woman, 20's-30's. NYM AA53.

Woman Of Substance—Creative, very musical, extremely attractive professional, 44, as passionate about the country as the city, loves the arts, cooking, Europe, seeks kind, responsible man to share similar interests. Your children a plus. Letter/phone. NYM AA54.

Unattached This Summer?—Extremely successful executive, divorced, with intense interests in tennis, opera, and travel, would welcome response from a classy lady who, among other generally positive attributes can rally hard, is thrilled by great music, and has control over her time. Picture please. NYM E773.

Attention Baby Boomer—Are you dynamic and attractive with a father of similar qualities. I am pretty, slender, a social delight, stable, healthy and happy. I would like to meet a man of integrity to be a friend, between 60 and 70, emotionally strong, financially secure, to share travel, theater, music, sports, reading, long walks, and fine dining. Alas, I am not a cook. NYM AA55.

Stunning, Intelligent Woman—Impeccably dressed, wealthy, seeks equal. Must be wealthy. Photo and phone. NYM J805.

Professional Jewish Woman—45, looks 35, seeks energetic man for monogamous intimacy/marriage. NYM AA57.

Professor/Psychologist—Warm, successful, attractive, in-shape, male, 39, seeks very attractive, warm, well-educated woman under 34. Photo please. NYM E774.

Beautiful, Brilliant, Successful—Perfect in every way. Seeking tall, handsome, secure man, 33-40, who will humor me when I get like this. Photo/note/phone. NYM T445.

Woman Of Warmth—Depth, sensitivity, wit. Prone to long cuddles, deep conversations, seeks down-to-earth male with insight, intelligence, sense of humor. I'm 26, Jewish, attractive. Hopefully you're intrigued enough to send note and photo. NYM E775.

Alive, Warm, Slim—Attractive, highly intelligent woman; music, tennis, travel, etc., seeks compatible, caring male, 55-65, humor important. NYM AA58.

Art Director, 37—European, creative, attractive seeks bright, active man, 40-50, with zest for life. Children welcome. Note and photo please. NYM AA59.

Merle Oberon Look-Alike—37, petite, vegetarian, seeks bright, perceptive man, who wants to start a family. NYM J806.

True Blonde—Looking for a good-looking, athletic, Jewish male, to take long walks on the beach and share some of life's precious moments, if you're sincere, healthy, wealthy and wise and between the ages of 27-35, please send bio and photo. NYM E776.

Romantic Jewish Businessman—30, 5'8", very warm, happy, considerate and easy going, seeks a woman, quite exceptional, who is fun, to have long talks, long romantic walks, a woman to care for, who likes to hug, caress, and who likes to love. I take exciting vacations, love shows, fine restaurants, enjoy life and appreciate all it has to offer. If you are a non-smoker/drugs, Jewish, slim, very attractive, and under 30, please write me and include your evening phone number. Please answer only if you are willing to enclose a recent photo. NYM J807.

Restoration Architect/Painter—Columbia graduate, old line family, boarding school background, a mid-sized, amiable and well-seasoned 48, trim, energetic and productive, with merry blue eyes, and curly brown hair (graying temples), a town (East Village), and country (North Shore), upper Bohemian, divorced, two grown (in college), a touch shy, a horseman and sometimes sailor, Monteverdi, Mozart and Monk, faded Levis, black tie and tweed, seeks, with the blessed benefits of hindsight, a fine, blue-eyed charmer of a woman, cultivated, traveled, inventive and poised, a touch offbeat, who loves to entertain, will lunch with Aunt Alice at the Colony, and boogie with me at the Dump, to love, to honor, to be a pal, to help form a brilliant team and to take to wife. You must be at least 35, 5'4" or less, casually Christian, play the piano well, love horses, old houses, old boats, have a chisled voice, a marvelous figure, more or less traditional values and be a basically great egg, you betcha. NYM J808.

New Lawyer—28, 5'7", medium build, MBA, Jewish, enjoys the arts, seeks lovely lady for lasting relationship. NYM E777.

Doctor In Two Years—22, 5'9', 150, strong, masculine and handsome. Searching for very attractive, athletic, sexy, slim, non-smoking Jewish woman for a serious relationship. Picture appreciated. NYM E779.

Dolly Parton Type—Attractive blonde, 40's, 5'3", Manhattanite, successful, seeking special man, 45-55, 5'10"-6", charismatic, attractive, successful, preferably Jewish, looking for healthy relationship. Photo please. NYM J810.

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A Good Man—Handsome, bright, successful with blue eyes, slender, fit, a WASP, old values, a young 53 with three outstanding children, serious, determined, honest, but slightly wild. Seeks marriage with lovely, supple, athletic, affectionate lady, funny but serious, bright, well-educated, hardworking, day person, 35-45, good taste in things and people, good listener and deep Christian interest. Send photo, note, phone. NYM T446.

Hopeful Romantic—Slim, attractive, female professional, 33, enjoys NYC and LI, seeks successful, Jewish man, with a sense of humor, and sincerity, for a lasting, sharing/caring relationship. Phone/bio. NYM J809.

Trial Attorney, Irish-Catholic—27, 5'7", gorgeous, slim with passion for Bruce, Madonna and the beach, seeks fun-loving guy. Note/photo. NYM AA60.

Successful Single Man—36, 6'2", 175 pounds, Catholic, non-smoker, light drinker, desires marriage-minded lady. PO Box 6299, Lawrenceville, NJ 08648.

Cuddly, Pretty Lady—29, petite professional, sensitive, warm, fun, seeks successful Jewish man, 30-35, 5'9" plus for love/marriage. Photo/phone. NYM E780.

Very Attractive Redhead—35, caring, romantic, bright, slender, athletic, professional, Italian descent, white, single female, 5'6", seeks a monagamous relationship with a man, tall, 30-40, non-smoker, sensitive, attractive, loving, sharing, and loves to exercise, and enjoys life to the fullest. Letter/photo/phone. NYM J811.

Life Is Adventure—Woman executive, warm, affectionate, quick wit, easy laugh, loves active days and romantic evenings. Seeks bright, successful businessman under 45. NYM AA61.

Considered Beautiful Inside And Out—Tall, Irish-type widow, age 48, kind, caring, seeks gentleman friend. NYM T447.

Super Lady—Slim, athletic, late forties, Jewish, very pretty, bright, seeks NJ/NY man of intelligence, stability humor. Don't be shy, give it a try. NYM T448.

Help Wanted—Shapely, attractive, Jewish lady, with a smile on her face, goodness in her heart and a gleem in her eye. I'm cute, bright, successful, 27, 5'7", 150, with youthful charm and green, puppy dog eyes. I'm unpretentious and independent, honest with others and myself. If you're sincere and affectionate, with an eye towards the future, lets find out how kisses create skyrockets and make the 4th of July last forever. NYM J812.

An Ordinary Mid-Life Handsome Man—Simplistic and thankful, would like to share a platonic relationship with an ordinary, attractive, simplistic woman. Please send photo. NYM E782.

Attractive, Well-Educated—Wholesome, yet spicy female seeks tall Christian male counterpart, 37-50 with joie de vivre, sense of humor, who enjoys travel, arts, outdoors/indoors too, for romance and lasting relationship. Photo/phone, please. NYM E792.

Musician Seeks Woman—I am 36, smart and versatile, not starving and have no nasty habits. Photo, please. NYM T453.

Racehorse Breeder/Owner—36, 6', very fit, Jewish, quite attractive, non-smoker, easy-going, fun-loving, great sense of humor, wants to be swept off my feet by a beautiful, intelligent, slender female 25-35. Photo/phone a must. NYM E789.

Merger Desired—I would like a Jewish man, 37-45, financially secure, down-to-earth, funny, and caring. You get a sincere, warm, witty, well-traveled, attractive, blonde professional. Can we come to terms? Note/phone. NYM J828.

Extremely Successful, Divorced—Jewish, entrepreneur and corporate executive, 41, 6'0", slender and good-looking, seeks knock-out lady in 30's with a spark. Must be moderately uninhibited with a good sense of self. Photo/phone, an absolute must. NYM AA99.

Impossible Dreamer—Somewhere there has to be the one man that can light up my life. Fantastic! 5'3", eyes of blue, slim, trim, 49, blonde, charming. Where are you? Be young at heart (50-65), outgoing, compassionate. Moonlit serenades await you. Note/photo/phone. NYM J813.

Puerto Rican Businessman—37, separated, searching for that special someone to share the finer things in life. Must be attractive, intelligent, witty. Please include recent photo. NYM T455.

Jewish LI Male—VP of LI retail chain, ex-workaholic, just turned 30, seeks beautiful, petite, slim, fun-loving, 21-28, to share the finer things in life and possibly more. Bio/photo. NYM AA62.

Vivacious, Blonde, Beautiful—5'5", 125 lbs. woman of the world. Seeks romantic, financially secure and emotionally mature, single gentleman, 45-60, for sincere relationship and good times. Note and phone, please. NYM T456.

Wanted: An Extraordinary Man—Pretty health professional, 28, warm, independent, hardworking and bright seeks attractive, sincere man for dating, friendship and marriage. You are honest, tender and strong. "A tamino to my pamina." NYM E793.

Zesty, Worldly, Handsome—Financially secure, 60ish, moderately Jewish man, seeks pretty, tender, financially secure, sophisticated lady, 40-55. Phone/photo. PO Box 321, Great Neck, NY, 11021.

No Plastic Please—Late 30's, ex-Long Islander, handsome, educated, successful Jewish businessman, slim, 5'11", live in Ohio. Return to NY frequently, looking to meet attractive, beautiful, sensitive woman to share meaningful relationship. Laughs, walks, dreams important. Send note and photo, we both might be surprised. NYM AA52.

Tom Selleck—Is the next ad down. I'm 34, professional, seeking witty, attractive female ready for commitment. Photos will be returned. NYM T460.

Playful, Affectionate, Funny—29, Jewish man with dimples, seeks warm, honest, and caring woman for lotsa laughs and whatever develops. NYM E813.

Guy With Blanket—Seeks 30's gal, for picnic/beach. I'm 40's, Christian, open to wed and have kids. NYM J826.

Very Attractive, European—Lady, financially independent, sophisticated, elegant, slim, seeks Jewish man, Manhattanite, 60 plus, good-looking, cultured. Photo appreciated. PO Box 883, Lenox Hill Sta., NY, NY 10021.

Bright, Attractive Brunette—29, 5'4", 108, single Catholic, physically fit, health conscious, outgoing and level-headed, seeks attractive, successful, marriage-minded gentleman, 30-40, athletic, considerate, and good-humored, non-smoker. Note/photo/phone. NYM J814.

Radiantly, Ravishing, Atlanta—Redhead, 28, whose profession calls for monthly visits to NY. Seeks successful male, 30-40, non-smoker, who enjoys dining in Manhattan, as well as vacationing in exciting places. NYM J815.

Live, Love, Laugh—With an attractive woman, 31, Christian, successful, seeks ambitious, confident, down-to-earth man who is ready to enter into a mutually supportive relationship. NYM E784.

Good-looking, Professional, Athletic—Man, mid-50's, sincere with a sense of humor seeking a very pretty, very attractive woman, preferably LI or Queens for a meaningful relationship. NYM AA63.

What I Am And What I Want—Attitude, sexuality, and drive in a Jewish man, over 32 and young at heart. Photo/phone. NYM J816.

Single Wasp, Wall Street Attorney—30, exceedingly good-looking and rippled, muscular body, with spectacular Upper East Side condo, seeks very successful, exceedingly beautiful, muscular, Wasp female, 29-39 (investment banker or MD preferred). Photo, please. NYM J817.

Open Mind, Light Spirit—Sensitive, attractive female, early 50's, successful artist/actress, seeks gentleman with qualities of intelligence, wit and strength lined with tenderness. NYM J818.

Lady In Jodhpurs—Sought by tall, good-looking, athletic, professional male, would like to meet compatible, attractive woman who likes to dress in jodhpurs or riding breeches. NYM T461.

Teach Me New York—Jewish woman journalist, 28, new to area, seeks company of interesting Jewish man for adventures in the city. NYM T462.

Beautiful Inside And Out—Single, Jewish attorney and parent, 35, loves tennis, skiing, music and weekends in the country. Seeks handsome professional man, who is loving, secure, honest, and has a sense of humor, for friendship, romance, or forever. Bio/photo/phone. NYM J819.

Successful Businessman, Ph.D—Divorced, late 40's, relaxed and open to remarriage. Seeks lady 30-45 willing to make family and home life her first priority, in or about NYC. E785.

Gentle Woman—Jewish, attractive, slim, 5'3", 33, educated, seeks bright, professional, Jewish man with a sense of humor, kindness and integrity for a loving, committed relationship. NY/NJ. Please send note/phone/photo. NYM AA64.

Born Again Pagan—Handsome, muscular, science Ph.D, 31, atheist, very fit, very bright, seeks brainy beauty with wild sense of humor. NYM E788.

Cheerful, Claustrophobic—Good-looking. Bad bet wants to be swept off her feet or have them placed on firm ground or something by divinely attractive, moderately difficult, highly intelligent man, around 40 or 50, divorced at least once would be good. Divinely is asking too much but what the hell it's my nickel. NYM AA65.

High Caliber Male—35, witty, affable, enjoys the arts, passion for windsurfing, excited about life on spaceship earth, seeks kindred spirit. Note/phone. NYM E785.

Personality Plus—I'm a 37-year-old, stunning, female executive, tall and trim, with various athletic and cultural interests. If you are a gentleman describing himself in a similar fashion and are interested in developing a relationship with a classy lady, I would love to hear from you. Photo a must. NYM AA66.

Will Cinderella Ever Meet—Her Prince Charming? This divorced, Jewish, cute, NJ mom, 34, sure hopes so. If there is a divorced, Jewish dad out there why not see if the glass slipper fits? Note/phone/photo, optional. NYM AA67.

Slim, Attractive, Athletic Male—28, 6', Jewish, non-smoker, seeking slim, attractive, athletic, Jewish woman, 23-30 for fun days and exciting evenings, tennis, the beach. Bio/phone/photo. NYM E787.

Where Are You—Sincere, caring, sensitive, executive, 6'1", mid-50's, awaits an attractive, slim, shapely, honest woman, to 55, not afraid to love or be loved and ready for a serious, caring relationship. Photo/phone/note. NYM J825.

ANNOUNCEMENTS

Muff Darling—It's been a year. A lifetime of love to follow! Kras.

Recently Separated Father—Of 6-year-old daughter, 40, professional seeks compatible, similarly situated parents for activities with our kids and mutual support. Manhattan. NYM AA47.

I Can't Forget Your Smile—It happened at 72nd Street and 1st Avenue, Tuesday night, June 18. You wore a white sweatshirt and blue running shorts, you have beautiful long legs, your hair was in a pigtail and you went into the supermarket. I wore a green and white Hawaiian shirt and white slacks. I would like to see your smile again. NYM AA50.

You Were Dynamic—Brilliant blonde, who won "Stage II," at Judy's party last week. I was the guy in the beige blazer, who toasted you. We obviously had many things in common, including uncommon tastes. Let's see what other interests we share over a private game of "Stage II." NYM J822.

Seeking The Dark-Eyed Beauty—With brains who beat me at "Stage II," the other night during Harry's party. I was in fatigues. You knew what the alligator, penguin, and tiger had in common. Would love to play you again, "Stage II," of course. NYM J822.

Desperately Seeking People—Desperately seeking to play "Stage II," the Milton Bradley trivia game with a twist. For us, ordinary pursuit is no longer enough. Must take things one step further. Join the "Stage II" club. Let's get together and stretch, our minds. NYM J822.

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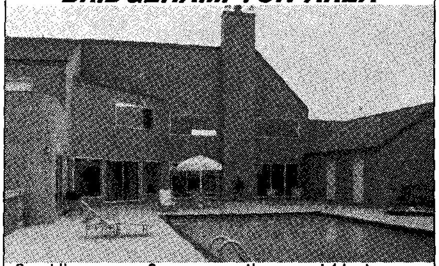

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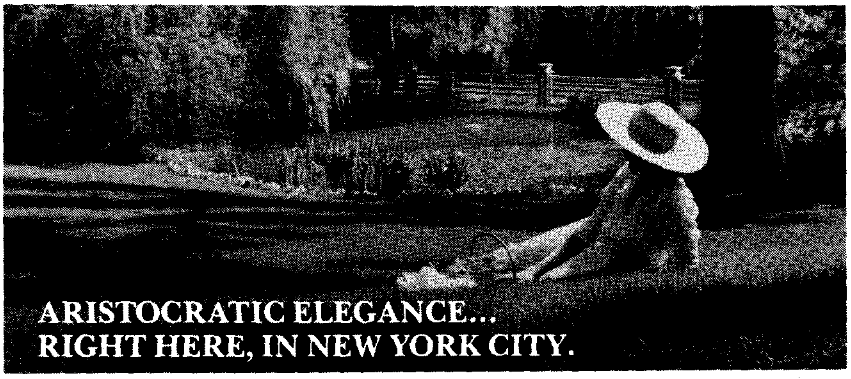

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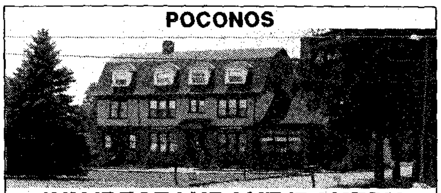

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42, avenue Victor Hugo
75116 PARIS France

BRIDGEHAMPTON
Prestigious location, South of Hwy on 1 acr, looking out to beautiful Mecox Bay. Newly built traditional 2 Bedrm, 2 bth, FamRm, Cathedral ceil LivRm w/huge brick fplc, 3 decks. Priced to sell. $350,000
SOUTHAMPTON OCEANFRONT LAND
3.5 undeveloped Acr, spectacularly beautiful & private. 320 ft on ocean/340 ft on pond. Exclusive listing.
BRIDGEHAMPTON REALTY 516-537-1177

Town & Country Properties is a Weekly Real Estate Section

DEADLINE MONDAY AT 5 P.M. FOR ISSUE
ON SALE THE FOLLOWING MONDAY

64.9% of NEW YORK's affluent audience is in the important 25-49 age group—the years when families start (and grow), and first (and second) homes are purchased.

Their median household income is $72,200. Over one third have a household income of $100,000 or more!

Their median net worth is a powerful $521,200 . . . and 16.5% have a net worth of one million dollars or more.

20.6% own a principal residence valued at $250,000 or more (that's 50% above the affluent average).

17.1% own a weekend or vacation home. And 11.9% have real estate holdings other than their principal residence valued at $250,000 or more.

Young. Affluent. Property owners. Property purchasers. That's your target audience. And that's the NEW YORK audience.

Research Source: Mendelsohn Media Research Survey of Adults and Markets of Affluence (surveys only households with incomes of $40,000 a year or more) **Call 212 880-0734**

APARTMENTS • CO-OPS • CONDOS • HOUSES

APARTMENTS

We're Building A New Neighborhood—In Clinton Hill, Brooklyn Heights' historic neighbor, an affordable alternative to Manhattan living. Come and enjoy our beautifully renovated brownstone apartments on tree-lined streets. 1 bedroom from $715 per month, also spectacular rooftop and garden duplexes. No fee. Call 718-643-4221 Mon-Fri; 718-783-7423 Sat and Sun.

Trump Tower—Ultra-luxury 1 bedroom, unfurnished, high floor, spectacular view, 1-year or longer. Rent negotiable. Monday-Friday, 9-5, 212-758-1600.

Floor Them—Wall them in. Put a roof over their heads. Sell them the house of their dreams. Place an ad in *New York* magazine's classified. Call (212) 880-0734.

APARTMENTS TO SHARE

Linda Carrol's—Women's Roommate Referrals. Seen in Glamour. Largest selection. 51 E. 42 St. 212-972-9899.

Luxury 2 Master Bedroom—E. 70's, large, sunny apartment, $885/month plus utilities. Single, white female, 30's seeks similar. 212-288-0170. Available Aug. 1.

Single Businessman—In NY 2 weeks per month desires to share apartment or rent room in your East side or Lincoln Center area apartment. Reply PO Box 22003, Fort Lauderdale, FL 33335.

APARTMENTS WANTED

Attorney Seeks Manhattan Studios—1 bedrooms, furnished, for corporate clients. No fee. 212-517-7559.

Relocating Fortune 500 Executives—Bank Personnel. 1-4 bedroom. Furnished or unfurnished. No fee. 212-935-8730.

HOUSE AVAIL/SALE RENT

Westchester—4 bedroom country house. 60 minutes NYC. 1 year rental. $1600 month. 212-924-7522. 914-248-5686.

Where Do New Yorkers—Look when they're looking for apartments, services or products? They look in the *New York* Magazine Classified. Call 212-880-0735.

SUMMER RENTALS

Montauk At Ocean—Plush 5 bedrooms, 4 baths. Bi-weekly. 516-269-6177.

Waterfront Lodge—In ME, facing Mt. Desert. $500/week. 207-422-3914.

Nantucket, Stunning Studio Cottage—On beach for loving couple or single. $800 weekly. Lisa, 617-228-1881.

The Classified Ad—Sells your product or service. Especially when your ad appears every week in New York Magazine

Fishers Island, NY, Exclusive—(East End). One of islands best homes, exquisitely comfortable, 7 bedrooms, 4½ baths, private hilltop location, with panoramic views of pond and Sound. Direct access to islands best beach. August, '85 rental, $10,000. 914-764-8111 or 764-4317.

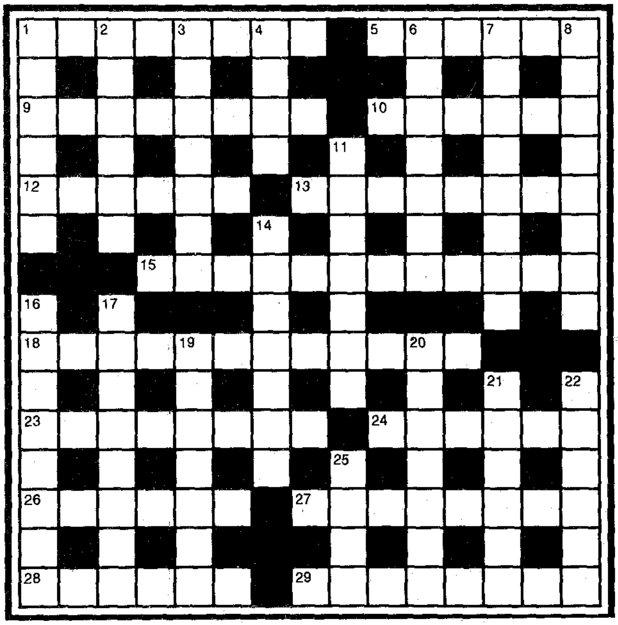
SUBLETS

Furnished 2 Bedroom Apartment—Available for couple (no children) or high-level executive for 6 months to a year. 212-688-1385, after 6pm.

'SUNDAY TIMES' OF LONDON CROSSWORD

Across

1 Shrank back and escaped outside the island. (8)
5 Involve being irregulars in the back row. (6)
9 Food which makes a vehicle circle in the main turning. (8)
10 Propellers sailors put in a steamship. (6)
12 Feast when parents go on strike. (6)
13 Transgressor who makes a proposal about death. (8)
15 Put off before I made a speech and got worse. (12)
18 Now it grips people with foreboding. (12)
23 It is a disadvantage to produce a portrait without showing the front view. (8)
24 Drug I took after work. (6)
26 Stick together with a man in the inside. (6)
27 Not likely to survive, like a bone in a grave. (8)
28 A man who sounds as if he is related to monkeys. (6)
29 Insolence on greeting will keep the chaps away. (3-5)



Down

1 This woman needs an iron man. (6)
2 A coin is spun by me for a living. (6)
3 Part of dress with a dip in the middle. (7)
4 This bird comes in when mother needs some help. (4)
6 Kind of physics which makes Greek letter plain. (7)
7 Story one acted in make-up. (8)
8 Detective who sees game go back into cover. (8)
11 Declares if farms are to be reorganised. (7)
14 If garden produce were reduced it would be a hindrance to the unions. (7)
16 Spikes which provide a means of gambling in resorts. (8)
17 Angels in the London area on strike over a man. (8)
19 A ban but it makes nothing hold me up. (7)
20 Provided for babies so that they can have a game with food. (7)
21 Off-hand as an old footballer. (6)
22 Bumble bee seen about the time when Claudius was reigning. (6)
25 The desert looks like the opposite of a marsh to me. (4)

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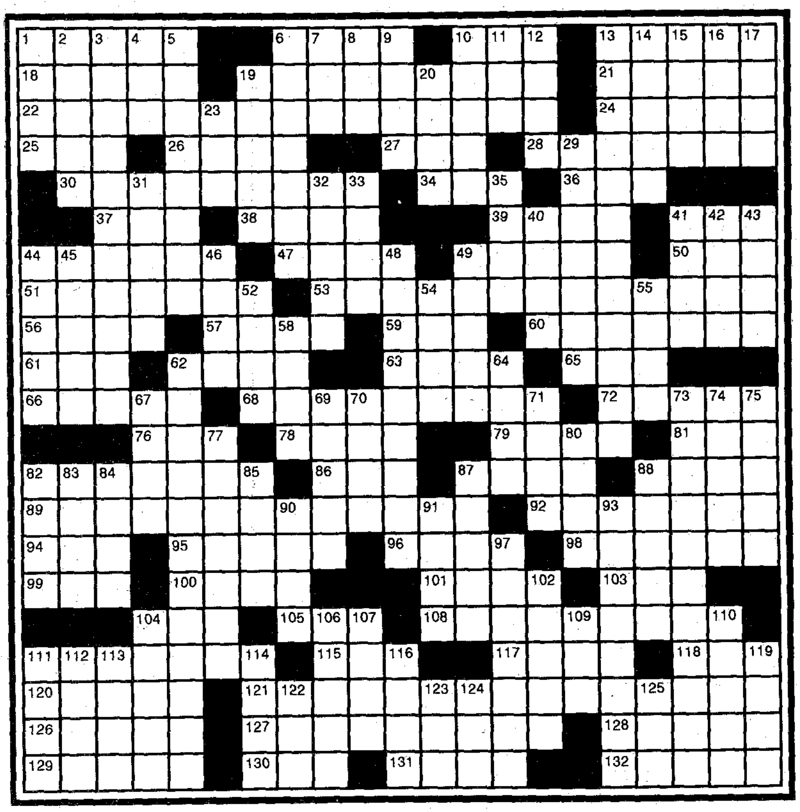
'ROMAN DOZEN': 'CUE' CROSSWORD/By Maura B. Jacobson

Across

1 Hub of old Rome
6 Do film-cutting
10 Puppeteer Baird
13 One of the Washingtons
18 Colosseum
19 Abie's girl
21 Massey of Hungary
22 *Vonnegut opus*
24 Writer Shute
25 Bushy clump
26 A Diamond
27 Legal point
28 *Everybody*
30 *Madame La Zonga's course*
34 "—— Rheingold"
36 Iacocca
37 Commandment word
38 Celebes ox
39 Hoosegow
41 Jungfrau, e.g.
44 Novelist Undset
47 Apparel
49 First, to a ballerina
50 Surpriser's shout
51 Fermi and Caruso
53 *D'Artagnan's buddies*
56 Psyche components
57 Soho scrubwoman
59 Nickname for Sarah
60 Guest
61 U.N. agency
62 Wife of Osiris
63 "The Night —— Thousand Eyes"
65 Poldark product
66 Allegro, largo, etc.
68 *Crapshooter's call*
72 Grenoble's river
76 Lightswitch position
78 Pocket overhang
79 Colleague of Zola
81 Routine for baby
82 Standing ovation
86 Sabra's home: abbr.
87 Shakespearean rascal
88 —— time (never)
89 *Film of 1949*
92 Shamed
94 Toronto's prov.
95 Saturate: var.
96 Neighbor of Wyo.
98 Carte listing
99 Napoleon's marshal
100 Jukebox item
101 Tiresome one
103 Belfast gp.
104 Scand. land
105 Sea eagle
108 *Like nursery-rhyme porridge*
111 *Gettysburg opener*
115 Haw's partner
117 Greek orgy cry
118 Lily of France
120 Tribal emblem
121 *O'Hara address*
126 Medici city
127 Toe beautifications
128 Tooth prefix
129 Account execs
130 Seraglio room
131 Pate
132 "Bonjour Tristesse" author

Down

1 Eschew meals
2 Potemkin's rival
3 Library
4 Burmese statesman
5 Attractive
6 Soon, poetically
7 Way to go: abbr.
8 Somewhat: suffix
9 Son of Odin
10 Brazilian dance, with 15-Down
11 Bay of Japan
12 Pants-maker Strauss
13 *Kaufman-Ferber play*
14 —— la Cité
15 See 10-Down
16 Indigo plant
17 Vestibule
19 "—— far, far better thing . . ."
20 Was contrite
23 Males
29 Food
31 Indonesian lemur
32 Feature of a vacuum
33 Delhi dress
35 Russ. states
40 "Kon- ——"
41 Be a henchman
42 Folk knowledge
43 Watch the birdie
44 "—— Now" (Murrow program)
45 Fireplace
46 M.D.'s, informally
48 Diocese
49 Heartbeat
52 Mack the Knife's weapon
54 Shortened term of address
55 One, in Bonn
58 In a manner like
62 *Garbo's last film*
64 Wheel shaft
67 Equestrian sport
69 "—— New York in June"
70 Ready money
71 Tiny amount
73 Fascinating
74 Lahore lady
75 Horace's verse form
77 More diaphanous
80 Soliloquy start
82 Impulse conductor
83 Movie, Roman style
84 Urban area
85 Crowds
87 Colorful plant
88 Houston player
90 Familiar vegetable
91 Mongolian desert
93 Aromatic liqueur base
97 Commanded
102 Roof extensions
104 Landscape
106 Valerie Harper role
107 Saint Philip ——
109 Hebrew letter
110 Formal statements
111 —— small world
112 Null's go-with
113 Stern's opposite
114 Montreal batsman
116 Fix in the mind
119 Complexion
122 Beatty or Rorem
123 Annam's capital
124 Angelico's title
125 Cartoonist Gardner



Solutions to last week's puzzles appear on page 104.

NISSAN INNOVATION STRIKES AGAIN.

NEW 1986 STANZA WAGON. THE FIRST AND ONLY WAGON WITH DUAL SLIDING DOORS.

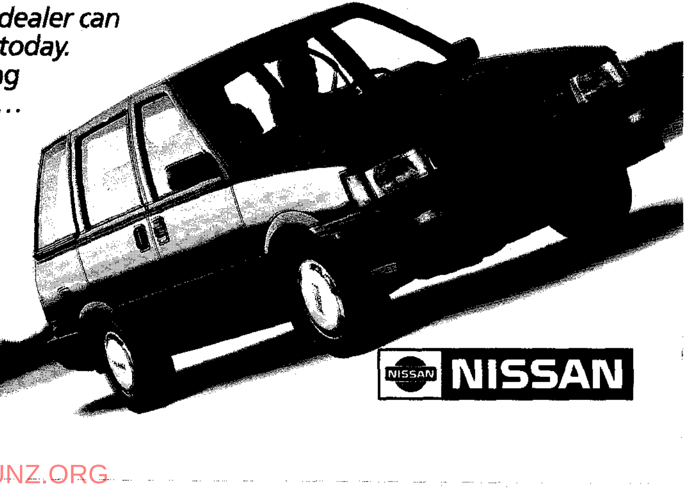
It took Nissan to come up with a way of getting you around, designed for how you live today. The 1986 Nissan Stanza Wagon. From how you get in it, to what you get out of it, this wagon is unlike any you've ever experienced before.

It's the only wagon with sliding doors on both sides. Which not only makes the Stanza a cinch to get in and out of in a tight parking space…it also makes it a cinch to get to its 80 cu. ft. of cargo space. And to the extra seating provided by its optional jump seats. It's powered by a 2.0 liter fuel-injected engine. And, with front-wheel drive, it handles as crisply as any car you've ever driven. It comes to you with a full array of standard equipment. From a state-of-the-art tilt steering column to an electronically-tuned AM/FM stereo. It's aerodynamically stylish. Technologically modern. And logically right on the money.

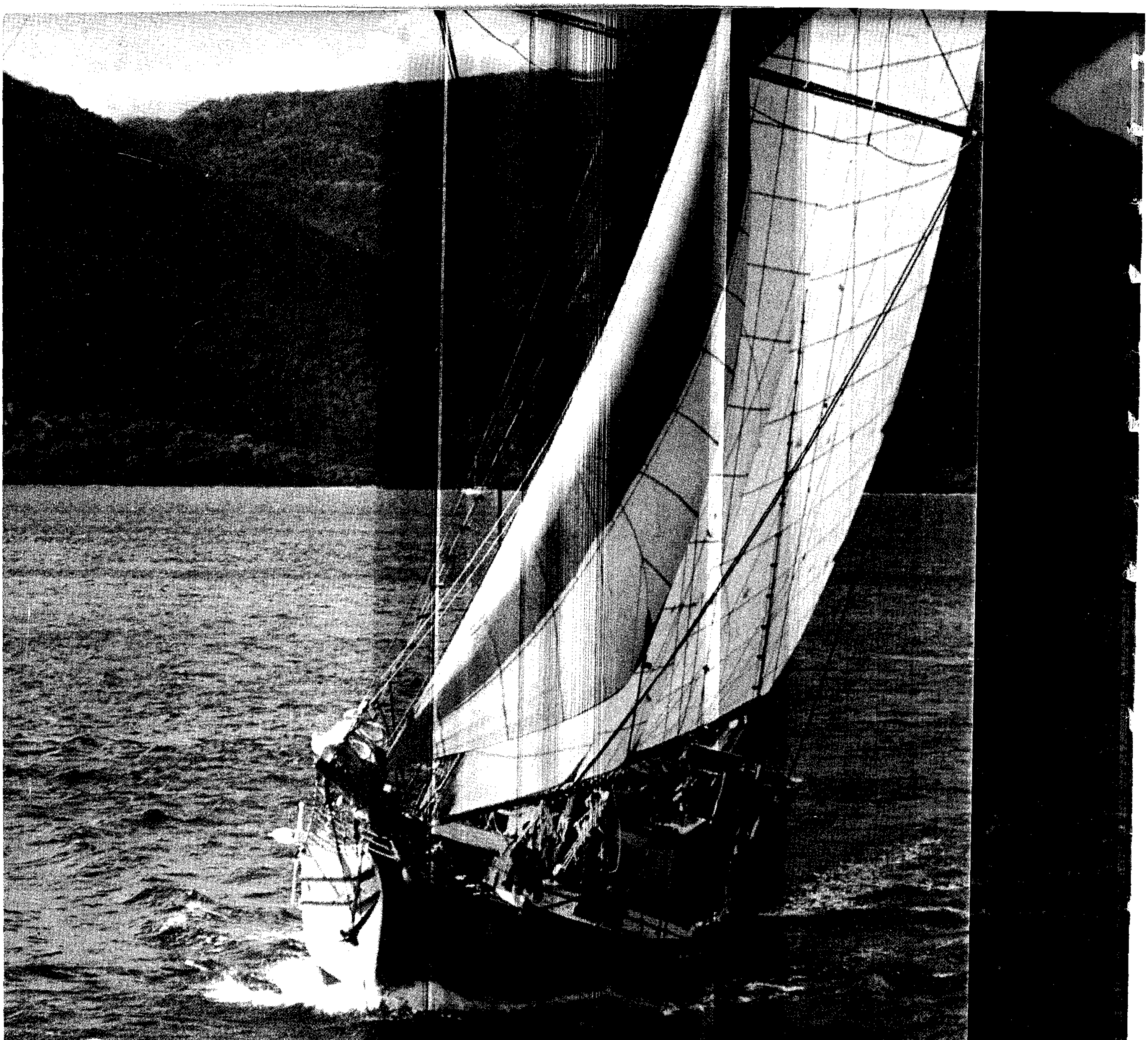
The 1986 Nissan Stanza Wagon opens up a whole new side to family transportation. Your Nissan/Datsun dealer can show it to you today. If you're looking for innovation… The Name is Nissan.

BELT YOURSELF

THE NAME IS NISSAN



NISSAN



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in an ultra light.

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Kings: 5 mg "tar," 0.4 mg nicotine av. per cigarette, FTC Report Feb.'85.

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.